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NEW CONCERT STARS FOR THE NEXT SEASON

**Among Pianists Especially the Year
Will Offer Brighter Prospects
Than Ever Before**

Even at this early date and despite the fact that a number of important contracts are yet to be definitely closed, the plans of the New York concert managers indicate that next season will offer an unusually attractive menu for music-lovers throughout the country.

The outlook for piano music is especially bright. Loudon Charlton has announced the return, under his management, of Harold Bauer and Josef Lhévinne. The Quinlan Agency has closed negotiations to manage the tours of Vladimir de Pachmann and Wilhelm Bachaus and Haensel & Jones will present Arthur Shattuck, Augusta Cottlow and Sigismund Stojowski. M. H. Hanson has not as yet decided on importations in this field, but R. E. Johnston will offer Arthur Friedheim. Germaine Schnitzer is to come here again, also, although the auspices have not as yet been announced. Mme. Cuellar, a noted Spanish pianist, is to tour under Mrs. E. M. S. Fite's management.

Among new concert singers Julia Culp, the eminent German mezzo-soprano, is announced by M. H. Hanson, who promises also Ludwig Hess and the return, not in every case definitely decided, of other singers now under his management. He is said to be negotiating also with an eminent Belgian violinist. Berta Morena is on the list already given out by R. E. Johnston, as is Alexander Heinemann. Mmes. Galski and Alda will probably return under Mr. Charlton's direction, and the Quinlan Agency promises Louise Homer, Herbert Witherspoon, Evan Williams, Dan Beddoe, Reed Miller, Margaret Keyes and Agnes Kimball.

Violin music-lovers will have plenty to attract them, according to present prospects. Jan Kubelik will be here under the Quinlan direction, as will Efreem Zimbalist. Maud Powell will make her eighth consecutive tour in America under H. Godfrey Turner's management, and Albert Spalding will be here with R. E. Johnston as manager. It is possible, although not definitely decided, that Francis Macmillen will return. Edouard Dethier will most likely be in the Charlton list, and, as already intimated, Mr. Hanson will have a celebrated attraction in this field. Kathleen Arlow is another probable candidate for 1911-12.

The only imported chamber music organization that gives concerts in this country, the Flonzaley Quartet, is assured for next season, under the Charlton management.

It is said that Anton Hekking, the 'cellist, will return, although no definite announcement is at hand. Paulo Gruppe, who has had phenomenal success this season, will be here again, and the American 'cellists who are doing extended concert work this season all announce bookings for 1911-12.

Mme. Gerville-Réache and Signor Bonci are both possibilities for next season, and in view of the fact that the three large opera companies will increase their facilities for the presentation of operatic celebrities in concerts, there will be no lack of interest in this department. The regular concert managers will make official announcements within a month of their complete lists of attractions.

Arthur Nevin's Wife Honored as Scientist

PARIS, Feb. 20.—Mrs. Arthur Nevin, wife of the American composer of the operas "Poia" and "Twilight," has just been appointed a bacteriologist in the Pasteur Institute in this city.



LILLIAN GRENVILLE

Versatile young soprano of the Philadelphia-Chicago Opera Company, who has established a claim to rank among our leading American operatic artists

George W. Chadwick Wins American Federation Contest for Native Composers

[By Telegraph to MUSICAL AMERICA.]

MEMPHIS, TENN., Feb. 23.—The executive committee of the National Federation of Musical Clubs and the American Music Committee makes the following announcement of the result for the competition for American composers:

Class I. Orchestral work, symphony or symphonic poem: First prize of \$700 has been awarded to a Suite Symphonique by George W. Chadwick, of Boston, Mass., by a committee of judges composed of Frederick A. Stock, Victor Herbert and Henry K. Hadley. The second prize, \$300, was awarded to Arne Oldberg, of Evanston, Ill., for his Symphony in F Minor.

Class II. Chamber music: The committee composed of Emil Oberhoffer, Prof.

Hugh A. Clark and Frederic Converse awarded the first prize of \$300, given by the citizens of Grand Rapids, Mich., to a Trio for Strings and Piano, in A Major, by Henry Albert Lang, of Philadelphia, Pa. The second prize in this class, \$200, was given to Henry V. Stearns, of Columbia, Mo., for his Trio in D Minor.

In Class III the first prize, \$350, was given to Horatio Parker, of New Haven, Conn., for his song with orchestral accompaniment entitled "Crepuscule," and the second prize, \$150, was given to Charles Wakefield Cadman, of Pittsburg, for his song entitled "An Indian Nocturne." The judges in this class were Reginald DeKoven, Arthur Bergh and Rossiter Cole.

The compositions which received first prizes will be given public rendition at the biennial meeting in Philadelphia on the evening of March 29, when the prizes will be presented the successful composers.

ARRANGING WORLD MUSICAL CONGRESS

**Conference in London in May Will
Bring Leading Musicians
from Everywhere**

LONDON, Feb. 18.—To arrange for the meeting of the International Musical Congress in this city in May, a considerable number of the leading musicians of Great Britain gathered yesterday at the Mansion House and decided upon making the program of entertainment more elaborate than was the case even at the last previous conference at Vienna. A guarantee fund of \$5,000 has already been obtained and substantial additions will be made to this.

The meeting of yesterday was presided over by the Earl of Plymouth, in the absence of the Right Hon. Arthur J. Balfour, president of the congress. The conference brings together the world's most prominent musicians and will be the first of this character ever held in England. Sir Alexander Mackenzie urged that every advantage should be taken of the opportunity to convince the world of the progress England is making in music.

Japan will be represented at the congress for the first time, and in commenting upon this Lord Redesdale mentioned that, while forty-five years ago, Japanese music was still of the unintelligible character of Chinese, when he returned five years ago to the country he found that European methods and kinds of music had been adopted. He had attended a concert in Japan in which a full orchestra had played numbers of Beethoven, Mendelssohn, Mozart and Wagner. Sir Hubert Parry believed that, instead of playing the music of modern Europeans, the Orientals should cultivate music of their own.

It is expected that many American musicians will attend the conference.

Metropolitan Opera Company Arranges Its Spring Tour

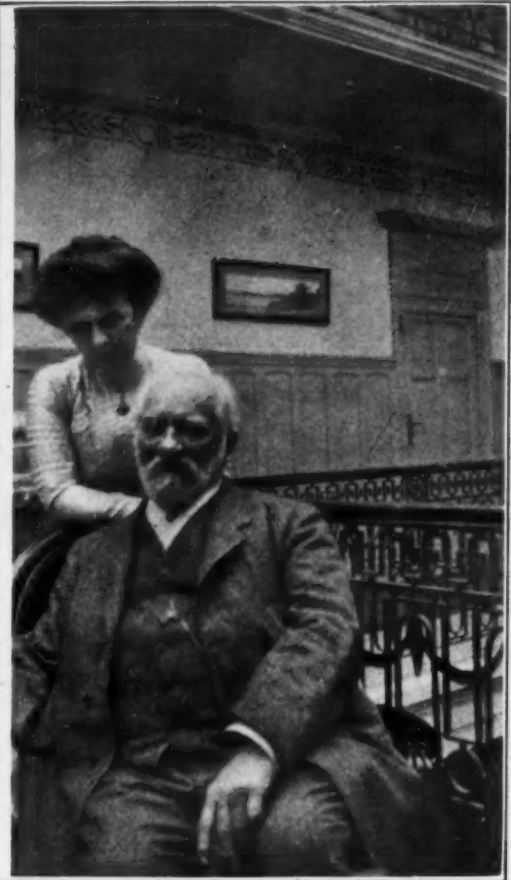
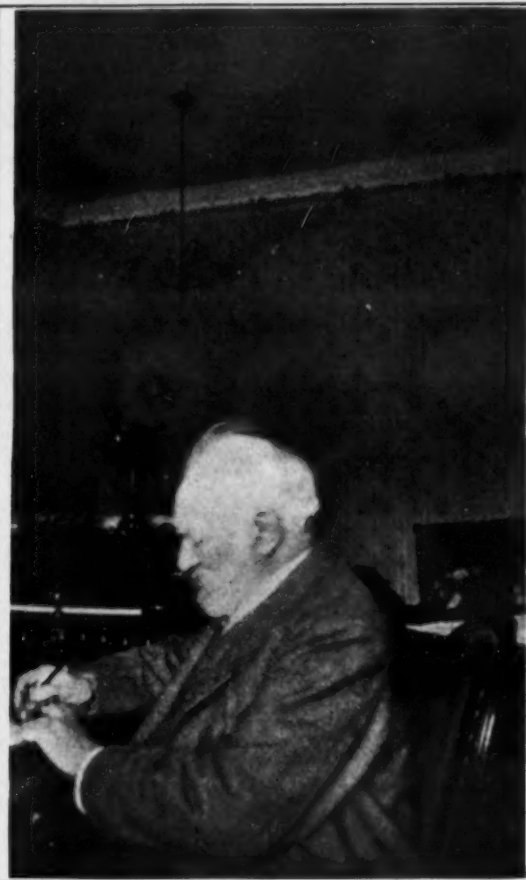
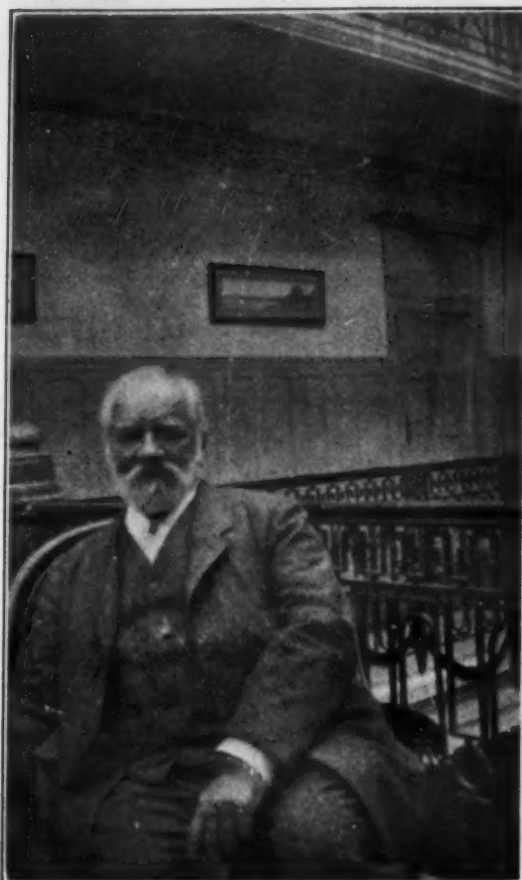
Arrangements for the Spring tour of the Metropolitan Opera Company have been completed, and show several changes from the itinerary of last year. The tour will begin in Montreal, where there will be four performances beginning April 17, two days after the close of the regular season in New York. From Montreal the company will go to Cleveland, and will give four performances there, beginning April 20. Cincinnati also will have four performances, the first on April 24. The only city to be visited in the South is Atlanta, where it is said that the four performances beginning April 27 have already been sold out. From there the company will return to New York, and most of the singers will depart immediately to fill engagements in the leading opera houses of Europe. The entire company will be taken on the trip. Cities like Pittsburg, Columbus, St. Louis, Kansas City and Louisville, which have usually been visited during the Spring tour, have been eliminated from this year's itinerary, as well as the cities of Chicago, Boston and Baltimore.

Dippel Decides on Opera in English

Andreas Dippel general manager of the Chicago Opera Company, is to give "Tristan und Isolde" and "Die Walküre" in English next season in Chicago and Philadelphia, and it is possible also that the performances may be repeated in New York. The attempt is being made to arrange for this. It will be the first performance in English of "Tristan," although Henry W. Savage once gave "Walküre" in the vernacular. It is thought that Charles Dalmores will be the Tristan and that Campanini will conduct both works.

Mr. Dippel, as already announced, has planned to have an English chorus trained in all the cities which his company will visit next season and the two Wagner works will undoubtedly be included in the repertoire in most of the cities visited.

A CAMERA INTERVIEW WITH THEODOR LESCHETIZKY, WORLD'S MOST FAMOUS PIANO PEDAGOGUE



Theodor Leschetizky, the Eminent piano instructor, and his wife in their Vienna Home.

Theodor Leschetizky is, without a doubt, one of the musical world's most interesting personalities. At the age of eighty-one he continues his life-long activity as a piano teacher in Vienna. A few years ago he surprised everyone who knew him or knew of him, by marrying one of his pupils, who is shown in these photographs. The camera, in

this case, was in the hands of Ward Stephens, the American composer and teacher, who recently returned from a European pilgrimage, during which he interviewed a number of musical celebrities. He found Leschetizky leading a life of remarkable activity and well versed on the principal musical topics of the day.

WILL GIVE OPERA FOR WAGE EARNERS

**Metropolitan Company Promises
Special Rates—Orchestra
Concerts, Too**

Special operatic and concert performances for the benefit of men and women of the wage-earning classes at greatly reduced rates have been decided upon by the directors of the Metropolitan Opera House and by Director Modest Altschuler, of the Russian Symphony Orchestra, respectively. This is following the example of the directors of the New Theater when they admitted members of these classes to dramatic performances at prices within their reach—from fifteen cents to half a dollar.

The performances in question at the Metropolitan will be those of the regular season and the seats allotted will be those not already held by subscribers. It is probable that there may be one or more performances each week devoted to this purpose.

Julius Hoppe, who has had charge of the distribution of tickets for the New Theater performances, will act in the same capacity for the operas and concerts. He is at the head of an organization known as the Wage Earners' Theater League, with a main office at No. 1416 Broadway, and tickets will be sold to members of this league at the special rates.

Director Altschuler will give his first concert for the league on Sunday, March 5, at the Hippodrome, and the prices will range from fifteen cents to seventy-five cents. It is probable that league members will be charged fifty cents and one dollar for the opera tickets. The Wage Earners' Theater League is a combination of several organizations, including the department of music and drama of the People's Institute.

TABLOID OPERA FAILS

**London Doesn't Like Its "Tannhäuser"
Sandwiched Between Vaudeville
Turns**

LONDON, Feb. 18.—Thomas Beecham's latest experiment in trying to popularize grand opera by giving it in a vaudeville house in tabloid form has not proved a success, and Englishmen are disinclined to place much further faith in his well-meant efforts to educate the Englishman's taste for grand opera. Consequently it is thought that Oscar Hammerstein will have little opposition when he opens his new opera house in the Fall. Public curiosity concerning the Hammerstein enterprise has been whetted and it is thought he will find the general public attitude favorable.

As for the Beecham tabloid opera at the Palladium Music Hall, Londoners have apparently resented listening to a section of "Tannhäuser" or "Carmen" sandwiched in between an acrobatic turn and a farcical monologue.

R. E. JOHNSTON ENGAGES FRIEDHEIM FOR A TOUR

**Berta Morena, Heinemann, Albert Spalding and Other Celebrities Announced
for Next Season**

R. E. Johnston just completed arrangements with Arthur Friedheim, the eminent pianist, for a concert tour throughout the United States and Canada from November 1, 1911, until June 1, 1912.

Mlle. Berta Morena, the great dramatic soprano of the Metropolitan Opera House, will be under Mr. Johnston's exclusive management for concerts during November, December, January and April. During February and March she sings the principal rôles in all the German operas at the Metropolitan Opera House.

Other artists under Mr. Johnston's management during the season of 1911-12 are: Albert Spalding, the eminent American violinist (who has created such wonderful success abroad this season); Mme. Charlotte Maconda, coloratura soprano; Lilla Ormond, mezzo soprano; Eva Mylott, contralto; Howard Brockway, pianist; Arturo Tibaldi, violinist; Myron W. Whitney, basso; Franklin Lawson, tenor.

Alexander Heinemann, the great German lieder singer who has met with tremendous success everywhere, will also return in November and will make a tour throughout this country.

Two other great stars will be included in Mr. Johnston's list to be announced later.

Say Cavalieri and Chanler Have Reached Financial Agreement

The statement has been given out in New York that Lina Cavalieri and her husband, Robert W. Chanler, have arrived at a settlement of their financial differences and that all court proceedings have been dropped. The terms of the agreement are not divulged, but it is said that the only action further possible in the case is a suit for a separation.

Plan Million Dollar Home of Music in Vienna

VIENNA, Feb. 18.—The imperial and municipal governments are planning to erect here a magnificent academy of music and opera house at a cost of \$1,000,000. The ministry of education has agreed to contribute half the cost and the remainder will be provided by the municipality and a concert company.

Humperdinck's "Königskinder" is to be sung in London in May.

MORE THAN MILLION FOR MUSICAL SITE

**Philadelphia's Ambitious Plans for
Providing Concerts in
Summer**

PHILADELPHIA, Feb. 20.—Mayor Reyburn has given much encouragement to the musical interests of the city since he assumed office, more than three years ago, and has not forgotten them in his recently evolved plans for a City Beautiful. At the very head of the great boulevard, which is to extend from the City Hall to Fairmount Park, music will have a place, and on a site that will cost the city \$1,250,000, located at Broad and Arch streets, a large music pavilion will be erected for band and orchestra purposes in the Summer. The band stand and shed will cost approximately \$30,000 and will be similar to the one at Willow Grove, the center of musical attraction here between seasons. The Philadelphia Band, composed of members of the Philadelphia Orchestra, who remain in the city during the Summer and have been giving concerts for two seasons on the City Hall plaza, will use the new pavilion. The auditorium for these open-air concerts will very likely be competed for the coming season.

The Neighborhood Club, of Bala and Cynwyd, an organization of wealthy suburban residents, who inaugurated a series of concerts for the season at Association Hall, Cynwyd, was entertained last week by three of Philadelphia's noted artists, Thaddeus Rich, concertmeister of the Philadelphia Orchestra; Mrs. Russell King Miller, contralto, and Ellis Clark Hamman, pianist. The acoustic properties of the small auditorium are excellent, giving the soloists a distinct advantage. Many declared that Mr. Rich had never been heard to play more charmingly. Mrs. Miller's voice was in excellent condition, despite the inclement weather, and Mr. Hamman's solo selections were heartily enjoyed. He accompanied the leading violinist of Philadelphia's greatest musical organization in his usual artistic manner.

John Grolle, violinist, a member of the Philadelphia Orchestra, and Hendrik Ezerman, pianist, gave their sonata recital last week before a large and appreciative audience at Witherspoon Hall. Selections from Mozart, Franck and Lekeu were admirably interpreted. The Franck Sonata probably was the most enjoyed offering of the evening and showed the young Holland artists at their best. Mr. Grolle has appeared little as a public soloist, although he lacks

none of the qualities that make noted violinists.

At Griffith Hall last week a well attended song recital was given by Anna Petrovito, a young Italian coloratura soprano of this city. She was assisted by Clemente Barone, flutist; Paul Althouse, tenor; Albert Zinger, violinist, and Orazio Pesiri, accompanist. Miss Petrovito's principal offerings, well interpreted, were the "Doll Song" from Offenbach's "Tales of Hoffmann" and "Lo! Hear the Gentle Lark," by Bishop, with flute obligato.

In Calvary Methodist Episcopal Church last week Ellis Clark Hamman gave an organ recital with the assistance of Abbie R. Keely, soprano. Another organ recital by F. Avery Jones at St. Mark's Church last Saturday afternoon also attracted unusual attention, Dorothea Thullen, soprano, being the assisting soloist. In an organ recital at the Arch Street Presbyterian Church Laura A. Wood, organist, and Edith Wood, violinist, were heard in a program that included Mendelssohn-Bartholdy's Sonata, No. 4, in B Flat Major; Mischa Elman's arrangement of Tchaikowsky's solo for violin, "Nur wer die Sehnsucht Kennt"; Liszt's Præludium and Fugue, Foote's "Pastorale," Brewer's "Springtime Sketch" in A Flat, Massenet's "Meditation" from "Thaïs" and Elgar's "Pomp and Circumstance" March.

Perley Dunn Aldrich, who was so heartily received last week at his song recital in Carnegie Hall, New York, has decided to take a studio in that city and spend part of his time each week there in giving vocal lessons. He will not abandon his studio in this city.

At the special musical service in Green Street Methodist Episcopal Church last evening, Nathan L. Frey, violinist, played the Romance from Svendsen and the Andante by Mendelssohn. Gaul's cantata, "The Holy City," was sung last evening in the Church of the Incarnation by the vested boy choir under the direction of Walter St. Clare Knodle, organist and choirmaster. At St. Mark's Church, Charles Aiken, tenor, sang the recitative and aria, "Come Ye Children," from Sullivan's oratorio, "The Prodigal Son."

The Ladies' String Quartet—Marie L. Myers, flutist; Effie Leland, violinist; Alice Bailey, cellist, and Mrs. E. P. Lynch, pianist—rendered a Nocturne, by Chopin; "To Spring," by Grieg, and "Allegretto," by Schubert at the Bethany Presbyterian Church yesterday. Miss Myers has joined the faculty of the Leefson-Hille Conservatory of Music, which will give a piano concert next Friday evening at the Fuller Building. S. E. E.

Richard Buhlig, the American pianist, played three sonatas and the Thirty-two Variations by Beethoven at the fourth of his recitals in Berlin.

Alexander Petschnikoff, the violinist, who played in London for the first time in December, will return to the English metropolis for two recitals in April.

MEDAL WAITING FOR MME. RAPPOLD

Order of Merit to Be Awarded Her When She Goes to Sing in Bucharest After Her Season at Metropolitan—She Is an Earnest Advocate of Opera in the Vernacular

MARIE RAPPOLD, of the Metropolitan Opera Company, was obliged to decline this week an invitation to sing during the Summer season of grand opera in Buenos Ayres. She gave up the opportunity of a South American debut in deference to Mr. Gatti-Casazza's request that she remain with the opera company until the close of its annual Spring road tour in May. She will leave early in June for Europe to fill a number of "guest" appearances in Germany, Austria and Roumania, returning in



Marie Rappold as "Micaela" in "Carmen"

October for a short concert tour before resuming her activities at the opera house in November.

During her engagement at the Royal Opera House in Bucharest this Summer Mme. Rappold will receive the gold medal of the Order of Merit. The decoration was awarded her in recognition of her success during last Summer's opera season. The certificate bearing the seal of the Royal Chamberlain reached her a few days ago. With it came a letter saying that the pleasure of conferring the decoration would be deferred until Mme. Rappold returned in July.

Success has come very quickly both in this country and abroad to this young singer, who enjoys the unique distinction of being the first wholly "American-made" singer to step into a principal rôle at the Metropolitan Opera House without a European reputation behind her. After her successful debut as *Sulamith* in Goldmark's "Queen of Sheba" during Mr. Conried's régime at the Metropolitan Mme. Rappold's future in grand opera was assured. Last season, on the advice of Mr. Gatti, she remained abroad, adding to her repertoire and acquiring routine experience. Since her return last Fall she has sung the leading soprano rôles in "Trovatore" and "Orfeo" and has alternated with Miss Destinn as *Aida* and *Santuzza*. Other rôles in Mme. Rappold's repertoire are *Marguerite* in "Faust," *Cio-Cio-San* in "Madama Butterfly," *Eva* in "Die Meistersinger," *Elizabeth* in "Tannhäuser," *Elsa* in "Lohengrin," *Mimi* in "Bohème," *Gilda* in "Rigoletto" and *Desdemona* in "Otello." After her appearances in Germany she received extraordinary inducements from the managers of the Royal Opera House in both Berlin and Vienna, but she declined them to return to her first love—the Metropolitan Opera House.

"As an American I prefer to sing in my own country," she said, in speaking of the inducements that had been made to have her remain in Europe. "Besides there is not a singer of any nationality who would not rather sing at the Metropolitan than any other opera house in the world. I remember that when I hurried away from Bucharest to join the opera company in Paris last Summer and sing in 'Aida' with Mr. Caruso and Mme. Homer and

the other members of the company it was just like getting back home. I admit I am very fond of the German opera houses. They are conducted on a very high artistic plane. But they have had so many good American voices taken away from them that they will not make a contract with an American singer now for less than five years. I couldn't think of remaining away from here that long. I am very grateful, however, for the experience I had in the German opera houses and I hope next season to have an opportunity to sing here next season in the earlier Wagnerian operas.

"This season I have added *Eurydice* and *Desdemona* to my repertoire. I love both of them, but I must confess a prejudice in favor of Verdi's gentle heroine. I had a great deal of trouble costuming *Eurydice* to suit my friends and some of the critics. My first gown was made according to the costume plates supplied by the Parisian artist who made the production for Mr. Gatti. I admit it did not become me. For the next performance I had a local costumer try his hand and without much more success. Finally I went to the Metropolitan Museum of Fine Arts and studied the draperies on the figures in the frieze of the Parthenon and the wonderful old vases on exhibition there. Finally I found what I wanted in a replica of a figure of Demeter of the school of Praxiteles. Thank goodness, my friends were at last satisfied. But the critics have overlooked the opportunity to say something nice about the archaeological correctness of my attire.

"Of course, I am an advocate of grand opera in English," replied Mme. Rappold when the inevitable question was put to her. "I have followed the discussion with great interest. And I can speak from experience because as a member of the Amateur Opera Club of the Brooklyn Liederkranz I sang in grand opera in English for a long time before I dreamed of stepping onto the stage of the Metropolitan. But as a result of that experience I want to say that before the general public can be interested in grand opera in English librettos in real English must be provided. The translations in existence are not only unsingable but unintelligible. I have seen a translation of 'Die Walküre,' by Charles Henry Meltzer, which is not only singable, as a reproduction of Wagner's text, according to the musical accents, but it is real literature, understandable and convincing.

"I do not think that the American public will ever be interested in hearing the older Italian operas in English, for the reason

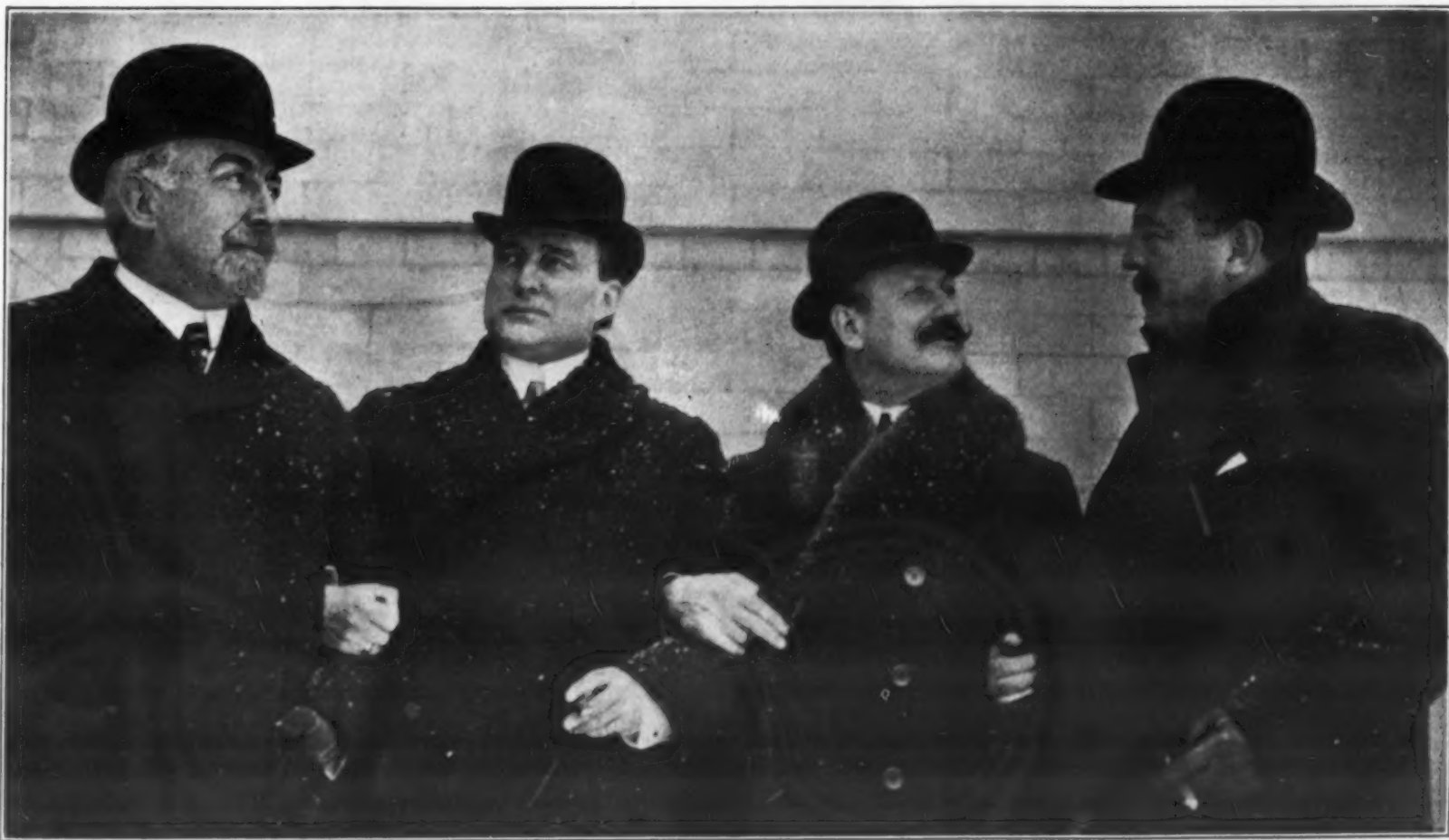


Mme. Rappold in a Moment of Fun at the Summer Home in Maine of Her Teacher, Oscar Saenger, Who Is Shown to the Right of the Picture. Rudolph Berger Is Shown to the Left and Orville Harrold in the Center

that there is little connection between the text and the music—in fact, the text is almost entirely devoid of interest or coherency. But it does seem to me that in the modern French and Italian operas, where the music is entirely an expression of the dramatic content of the text, that the audience, to appreciate the work properly, should understand what is being sung. Where the text is not understood such operas are practically only musical pantomime for the majority of the audience. Puccini's

"Girl of the Golden West" is going to emphasize this point. We haven't paid particular attention to it heretofore. But when the opera is based on an American theme—a familiar one at that—we begin to realize all we are losing by not getting the text as well as the music. I would love to see "The Girl" produced in English at the Metropolitan and I hope we will have "Hänsel und Gretel" and "Königskinder" and similar works in the vernacular next season."

THE "BIG QUARTET" THAT IS RESPONSIBLE FOR "NATOMA"



The "Big Quartet" That Is Producing "Natoma," the American Grand Opera That Will Have Its First Production on Any Stage at the Metropolitan Opera House in Philadelphia on February 25. From Left to Right: Joseph D. Redding, Who Wrote the Libretto; Andreas Dippel, General Manager of the Philadelphia-Chicago Grand Opera Company; Cleofonte Campanini, General Musical Director of the Philadelphia-Chicago Grand Opera Company, and Victor Herbert, Composer of "Natoma"

EVENING OF FUN AT METROPOLITAN

Smetana's "Bartered Bride" Supplies It and Also an Evening of Rare Musical Charm—An Opera Too Seldom Revived—Last "Tristan" of the Season—An All-Wagner Concert

SMETANA'S "Bartered Bride" has not been receiving the attention that the popularity which it won when first presented here two years ago seemed to insure. It was heard only a few times last season at the New Theater. Then it was summarily dropped and no mention was made of it until two weeks ago, when it was abruptly announced for a revival at the Metropolitan Opera House. This revival took place on Wednesday evening of last week before a large audience which capitulated to the fun and the musical charm of the piece as no audience ever fails to. There were a few changes in the cast, though the two principal rôles—those of *Marie* and *Hans*—were left in the possession of Mme. Destinn and Mr. Jörn, who have always been identified with them in this city.

The part of the marriage broker, *Kezal*, was for the first time in the hands of Mr. Goritz. Now it is a foregone conclusion that whatever this wonderful artist undertakes is sure to stamp itself indelibly on the minds of those who witness it. His *Kezal* was a masterpiece of humor from beginning to end, and by many slight but significant bits of stage "business," details of makeup and the like, he revealed comic features that had been quite unnoticed by his predecessor in the rôle. The music, however, lies rather low for Mr. Goritz's voice.

Another masterpiece is Mr. Reiss's *Wenzel*, the stuttering boy. His antics had the audience in an uproar of merriment and his weeping song at the beginning of the third act and subsequent pleasure at the feats of the circus performers, whose dancing he tries to imitate, are among the most deliciously funny things to be seen on any stage to-day. Even the performers were not always successful in restraining their merriment.

Herbert Witherspoon had the part of *Kruschina* and made much of his opportunities, a thing which can also be said of Basil Ruysdael, who was effective as *Micha*. Marie Mattfeld as *Kathinka*, Henrietta Wakefield as *Agnes* and Anna Case as *Esmeralda* did well in small parts, while Julius Bayer contributed a capital little character sketch as the circus director, *Springer*.

Mme. Destinn's *Marie* is one of her best achievements and last week she sang the music beautifully. Her delightful duet with Mr. Jörn, in the last act, was especially enjoyed. Mr. Jörn's *Hans* is likewise one of his very best parts. His singing called forth a good deal of applause, even though a real *mezzo voce* is beyond his ken.

As usual the polka in the first act, the furiant in the second and the dances in the circus scene were singled out for applause. They were splendidly done. Mr. Hertz won three rounds of applause for his conducting of the overture, which, following the custom of Mr. Mahler, he reserved till the beginning of the second act. But on the whole his reading of this delicately lovely score had less sprightliness than that of the present Philharmonic conductor.

The Season's Last "Tristan"

Because of the approaching departure of Mr. Burrian, which will leave the Metropolitan without any German heroic tenor, the performance of "Tristan" on Monday night was the last of the season. The weather was bad, but in spite of it the audience was exceptionally large, though the number and noisiness of latecomers proved more than usually disturbing. The cast was the familiar one, Mme. Fremstad and Mr. Burrian assuming the title rôles. The former fairly surpassed herself, except in the delivery of some high notes in the first and second acts. Mr. Burrian sang beautifully at first, but became troubled with a slight hoarseness in the third act, so that a short cut was made in one of his speeches. Mme. Homer and Messrs. Soomer, Hinckley, Hinshaw, Reiss and Hall filled their usual parts and once more Mr. Toscanini thrilled every hearer with the beauty of his reading of the orchestral score.

Three operas were sung on Thursday, the 17th, "Königskinder," as a special performance for the Seamen's Benefit Society, in the afternoon, and the inseparable double bill of "Cavalleria Rusticana" and "I Pagliacci" in the evening. "Königskinder," as sung by the familiar cast, including Miss Farrar, Mme. Homer and Messrs. Jörn and Goritz, drew a \$12,000

house. Mme. Gadski made her first appearance of this season as *Santuzza* in the



Alma Gluck as "Mimi" in "La Bohème"—Mme. Gluck Has Had an Exceedingly Successful Season at the Metropolitan Opera House and in Concert

Mascagni opera and sang with opulence of tone and fervor of action. Another newcomer in the cast of "Cavalleria" was Lillia

Snelling, who was a pleasing *Lola*. Jadlowker was the *Turridu* and Dinh Gilly the *Alfo*. In "Pagliacci" Riccardo Martin was at his admirable best as *Canio*, singing with even more than his usual richness of tone and again demonstrating how he has grown in the expressiveness and art of his acting. Mme. Destinn is so far removed from the physical and dramatic ideal of *Nedda* that there is a tendency to lose sight of the rare beauty of her singing of the music. Amato is always an ideal *Tonio* and his singing of the Prologue stirs the auditor to the depths. Altogether it was a memorable performance of the double bill, even with Caruso still on sick leave.

"Aida" Again Revived

The two operas of Saturday, the 18th, were "Aida" in the afternoon and "Madama Butterfly" in the evening. "Aida" was most welcome after its several weeks' absence from the Metropolitan. Emmy Destinn sang the title rôle in the excellent manner in which she has so often sung it before and Louise Homer satisfied the ear and the mind by her impersonation of *Amneris*. *Rhadames* is seldom so towering a figure as in the person of Leo Slézak and *Amnaso* is always in good care in the hands of Dinh Gilly. "Madama Butterfly" brought forward a new *Suzuki* in Giuseppina Giacomini, of the Chicago Opera Company, who created the rôle when the opera was first sung anywhere, at Brescia, Italy. Miss Farrar and Mr. Scotti were in their customary rôles and Jadlowker substituted for Martin as *Pinkerton*.

The charming qualities of Lydia Lipkowska's *Violetta* in "Traviata" have been made manifest several times this season at the Metropolitan and they were again to be viewed at the performance of Verdi's opera on Friday evening of last week. Mme. Lipkowska's youth and loveliness lend a new interest to this rôle and her grace in song is always equal to the demands. Smirnov was *Alfredo* again and Amato's singing of the music of the elder *Germont* was on his usual plane. One's stock of adjectives and metaphors in praise of the voice and art of Amato has

long since become pretty well exhausted. He deserves them all without reserve.

Sunday Night's Wagner Concert

There have been few larger or more demonstrative audiences at any Metropolitan performance this season than that which was attracted by the Wagner concert last Sunday evening. Even the most rabid Wagnerites have freely admitted that they have had no cause for complaint as to their treatment in the opera house or concert hall this Winter, and yet the size of the audiences seem to increase in proportion to the number of performances or concerts. The no-encore rule is strongly in force at such concerts, but it looked several times as if it would have to be broken on Sunday evening. However, the firmness of Mr. Hertz won out and there were no repetitions. The soloists were Mmes. Gadski, Alten, Mattfeld and Messrs. Jörn, Soomer, Witherspoon and Reiss. Mr. Witherspoon distinguished himself by his fine singing of *Pogner's* Address from "Meistersinger," after which the remaining artists, with the exception of Mme. Gadski, united in a beautifully smooth rendering of the quintet from the same opera. The climax of the evening was *Brünnhilde's* Immolation from "Götterdämmerung," which Gadski sang with thrilling effect. It was a pity, though, that this number did not conclude the program. Its final pages represent the sublimest conception in all music and whatever follows is bound to seem more or less anticlimactic. This actually proved to be the case with the "Ride of the Valkyries," *Wotan's* "Farewell" and the "Siegfried" finale which made up the second half of the evening. Mr. Jörn was the *Siegfried* in the last-mentioned number, but his voice is scarcely suited to this music. Mme. Gadski as *Brünnhilde* was again at her best and her high C at the close caused the audience to forget its Wagnerian manners and to interrupt the orchestral strains with applause. Mr. Hertz's conducting was superb throughout and he cleverly averted a catastrophe when the horns went astray in a part of the "Ride."

NEW TONE POEM PLAYED IN CINCINNATI

Stokovski and His Orchestra Present Work by Theodore Bohlmann—Scharwenka as Soloist

[From a Staff Correspondent.]

CINCINNATI, Feb. 20.—On the afternoon of February 17 and the evening of February 18 the Cincinnati Orchestra, with Xaver Scharwenka, the pianist, as soloist, offered a program that contained Beethoven's "Coriolanus" overture, Mozart's G Minor Symphony, Bohlmann's "Lyric Tone Poem," Scharwenka's F Minor Piano Concerto and the "Meistersinger" overture.

The audience was large and intensely enthusiastic. The orchestra, which is a pliable and responsive instrumental body, succeeded under the magnetic direction of Mr. Stokovski in bringing out every vital detail of the compositions they played. The interpretation of the Beethoven overture was one that brought out its tragic points to the fullest extent, while the Mozart, which is popular in this city, to judge from the applause which greeted it, was read with charming and delicate effectiveness.

The "Meistersinger" number, which is a difficult one because of the constant modifications of tempo and shading called for, won the players an ovation. Mr. Scharwenka's playing was a pleasure to hear. He disclosed warmth and technical skill and there was a fine balance maintained

between him and the orchestral body. The Bohlmann tone poem is well made formally and is harmonically modern. Its main theme lacks rhythmic incisiveness, though the themes are melodious and flowing. The work sometimes impresses one as an improvisation, but it has good dramatic moments and improves on closer acquaintance. The composer was called out several times and presented with a wreath at the Saturday concert. The work was finely performed.

The Cincinnati Liederkrantz, under Louis Ehrgott, gave a concert in Music Hall on the afternoon of February 19 before an audience of 3600. The chorus revealed a fine body of tone and responded closely to the director. Its best work was accomplished in the stirring Grieg "Landsighting." The soloist, Antoinette Werner-West, is the possessor of a dramatic soprano of smooth, fine quality and range. Her legato is excellent and her style highly dramatic. She is scrupulously careful to enunciate clearly, so that not a word of her songs is lost. She was heartily encored and recalled many times. An orchestra of 42 men from the Cincinnati Orchestra furnished the accompaniments. A. L. J.

The program began with Beethoven's "Leonore" Overture, No. 3, included the scherzo from Tchaikovsky's Fourth Symphony and the march from his Sixth, and concluded with the E Major Polonaise of Liszt. A. L. T.

Nordica Given Fine Reception by Huge Toronto Audience

TORONTO, Feb. 20.—Mme. Nordica sang to a house crowded to its limits in Massey Hall to-night, the audience numbering more than 3,500, and including Governor-Gen-

eral and Countess Grey and other leading representatives of society. Mme. Nordica sang about fifteen songs, and added two encores after each group. Even then the audience wanted more. The Toronto Symphony Orchestra and the Schubert Choir assisted, as well as Myron Whitney, baritone, who was in admirable voice, and E. R. Simmons, pianist, who played sympathetic accompaniments.

DAN BEDDOE SCORES

Another Success Won by Welsh Tenor in Minneapolis Concert.

MINNEAPOLIS, Feb. 20.—Dan Beddoe, the admirable Welsh tenor, appeared with the Apollo Club at its concert in the Auditorium on the evening of February 14. Besides singing the tenor solo in Dudley Buck's cantata "The Nun of Nidaros" he sang an aria from Méhul's "Joseph," another from "Pagliacci," the Welsh air "All through the Night" and a group of Shakespeare songs by Eric Coates. No more satisfying tenor has ever been heard in Minneapolis. Mr. Beddoe's lovely voice was at its best on this occasion and his technical proficiency is so thorough that one forgets all about such matters as difficulties of a mechanical nature when he sings. Whether interpreting dramatic or purely lyrical numbers he is always equal to the task. The audience gave him a rousing reception and it was hard to decide just in which one of his offerings he gave the greatest pleasure.

Mr. Beddoe is to sing shortly with the Boston Symphony Orchestra in Baltimore. He will sing in Seattle, Wash., on May 5 and 6 and in Paterson, N. J., on May 18. E. B.

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CELESTE HECKSCHER'S SUITE IS PERFORMED

Philadelphia Orchestra Also Advances the New Kalinnikow Symphony

[From a Staff Correspondent]

PHILADELPHIA, Feb. 20.—The Philadelphia Orchestra, Carl Pohlig conductor, gave the second of its nineteenth pair of concerts this season at the Academy of Music, on Saturday evening. Margaret Keyes was the soloist and a new work by a Philadelphia composer, Celeste D. Heckscher, was an interesting feature of the program, which was as follows:

Felix Mendelssohn-Bartholdy, Overture, "Fingal's Cave"; Bastille Kalinnikow, Symphony No. 1, in G Minor. Allegro Moderato; Andante Comodamente; Scherzo, Allegro non Troppo; Finale, Allegro Moderato (first time). Christoph Willibald Gluck, "Aria Che Faro Senza Eurydice," from "Orpheus and Eurydice," Margaret Keyes; Celeste D. Heckscher, "Dances of the Pyrenees," 1. "Seguidilla." 2. "Fandango." 3. Bolero. 4. Valse Lento (Pastorale). 5. Bolero (first time).

The overture was given a reading crisp and sparkling in rhythm and tremendous in the vigor of its climaxes.

The symphony, which was played for the first time, scored, by virtue of its Slavic directness and lucid poetry, a distinct popular success. The character of the entire symphony is, in a manner, established by its first two phrases, the first of which is in simple and characteristic folk style, and not unlike the famous boat song "Ai Uchnem," and the second, a flight into modern chromatic harmonies. The whole symphony is thus balanced, and well balanced, between the folk melody element and the modern harmonic sense at its most colorful. Both of these elements pertain to the first theme.

The Scherzo is a boisterous Slavic dance, rugged in rhythm; the Trio, of a folksong nature, is its most distinguished part. The closing movement is buoyant and jubilant, almost boisterous in fact, with occasional fine touches of sentiment. It has memorable moments where the whole orchestral current is interrupted to call attention to certain subtle dissonances of the horns. The symphony is truly musical and should be heard more than once. It was conducted with fervor.

Margaret Keyes scored a great success with her singing of the Gluck aria, in which she displayed breadth of style and much vocal power. She was brought back a number of times by the audience and responded with a Verdi aria.

The "Dances of the Pyrenees" brought forward in orchestral form the work of a Philadelphia composer known chiefly by songs, piano works and concerted pieces for various instruments. These dances constitute, in reality, the musical element of a pastoral pantomime, but lend themselves to performance as an orchestral suite.

The traditional Spanish rhythms predominate throughout, but the melodic writing is free and fanciful. The "Seguidilla" begins with the percussion instruments, followed by the English horn. After the graceful first theme of the first section, which contains some effective writing for violas and trumpets, there is a noisier middle section. The movement is not without subtle touches.

The "Fandango" introduces a slow theme of much beauty for the 'cellos, which is taken up by all the strings to a forceful climax. After some interluding by the bassoon, the violas have a melody of moving and melancholy beauty, also leading to an intense climax, the movement closing with the original 'cello melody. There is a feeling of richness and warmth throughout the "Fandango."

The "Bolero," after making several tentative starts with clarinets and castanets, plunges into a very wild theme, which is developed with melodic fluency. An intense Spanish character is maintained throughout the development. The movement is rhythmically very effective.

Standing above the other movements in the quality of its charm is the "Valse Lento" (Pastorale), which is introduced by a brief passage exquisite in its pastoral feeling and very communicative of appropriate atmosphere. A noteworthy feature of the movement is an obligato solo and cadenza for the viola d'amore, a passage of true beauty, played in an exquisite manner by Mr. Rich.

The closing Bolero sums up the themes of the other dances and after a dramatic climax closes with a wild whirl. The composer was called out again at the close.

Mr. Pohlig gave sympathetic and vigorous interpretations of all the works on the program and the orchestra was instantaneous in its response and in precision and ensemble showed good training as well as excellence of tone. ARTHUR FARWELL.

OPERA DIVA A POPULAR FAVORITE ON CONCERT STAGE



—Photo Copyright by Aimé Dupont

Mme. Frances Alda, of the Boston and Philadelphia Opera Companies, Who Has Also Won Favor in the Concert Field

Whether the popularity of Mme. Frances Alda is greater on the operatic stage or in concert is a question difficult to decide by a study of the notices that the prima donna has received from foremost critics this season. So flattering has been the re-

ception accorded her on her tour under Loudon Charlton's management, and so much has been written regarding her recent successes in the concert field, that her operatic achievements have not, perhaps, received the attention that their really noteworthy character deserves.

ELMAN IN CHICAGO

Amazes His Hearers by His Playing of Brahms's Concerto

CHICAGO, Feb. 20.—Mischa Elman, the Russian violinist, was the sensational feature of the last concert of the Theodore Thomas Orchestra. The astonishing virtuosity of this violinist was a matter of wonder and admiration for the large audience, which was mightily moved by his triumph with Brahms's Concerto in D Major, a task well calculated in the performance to test the strength of a Titan in music. While Mischa Elman has heretofore been recorded largely as a youthful wonder in the violinistic world, on this occasion he demonstrated something more in his breadth of interpretative sense.

The symphonic side of the concert was light enough with Carl Goldmark's "Rustic Wedding." The program opened with the overture from Mozart's "Magic Flute" and the closing number was Dvorák's "Carnival," op. 92.

The American Guild of Violinists held its second meeting last Friday evening in the banquet hall of the Auditorium, the honored guests being Mischa Elman and the Olive Mead Quartet. Bernhard Listemann, the violinist, who is the head of the association, presided over 150 guests. Since the last meeting the membership of the guild has almost doubled, which is a tribute to its value as a factor in the musical life of the community. An unusual episode was introduced when Mr. Elman played an accompaniment for his own accompanist, who sang "Benzion" in the true style of *bel canto*. Mr. Elman proved to be an artistic pianist, as well as a great violinist. Virginia Listemann sang a number of songs in brilliant fashion and others who performed were Wallie Heymar and Mrs. Stella Goldbach, violinists; Byrdice Blye, pianist.

Misses Stickney and Tufts in Maine Recital

BOSTON, Feb. 20.—Virginia Stickney, 'cellist, a pupil of Joseph Adamowski, and Marian Tufts, pianist, gave a recital in the Lafayette Hotel, Portland, Me., a week ago Tuesday evening. Both artists were enthusiastically received by a large audience. The program was as follows:

Miss Stickney, Air (Bach); Scherzo, (Kleingel); Suite, "Im Walde" (Popper). Miss Tufts, Nocturne in F Sharp Major, Waltz in C Sharp Minor, Ballade in G Minor (Chopin). Thème Varié (Chaminade), "La Campanella" (Liszt). Miss Tufts and Miss Stickney, sonata (Stojowski).

SAM FRANKO'S OLD MUSIC

Second Concert in Berlin Arouses Interest of Large Audience.

BERLIN, Feb. 4.—Sam Franko has delighted Berlin music lovers beyond measure with his concerts of old music. The second one took place to-day before a very large gathering which received every number with unconcealed pleasure and showered applause on the soloist of the occasion, Emily Gresser, the violinist. The conductor, who has become imbued with the spirit of the old masters as have few if any others of the present day, brought forward a superb "Funeral Symphony" by Locatelli, a highly interesting and recently discovered sonata for orchestra by the Viennese J. S. Monn, a forerunner of Haydn, a Chaconne and Rigaudon of Montsigny, and several dances from the operas of Grétry. Emily Gresser played with lovely tone and solid technic the fine violin concerto by Nardini. The orchestra played admirably under Mr. Franko, who seems to be filling a long-felt want in the musical life of Berlin.

SEASON'S ONLY "CARMEN"

Sylva Does Well in Title Rôle at Metropolitan

"Carmen," which at the beginning of Oscar Hammerstein's career was the most popular opera for a season at the old Manhattan Opera House, was sung for the first time this season at the Metropolitan Opera House on Tuesday night, by the Chicago Opera Company, Marguerite Sylva, star of the Hammerstein educational season, singing the title rôle. Dalmorès was *Don Jose*; Zepilli, *Micaela*; Dufranne, *Escamillo*, and Charlier, conductor.

The rôle of *Carmen* requires much temperament and histrionic ability, but few singers who are good actresses can fail entirely in the part. Miss Sylva gave a fine, straightforward impersonation, without the exaggerated affectations and mannerisms of some of her predecessors, and sang in a natural and satisfactory manner. Dalmorès sang with the fire that should burn in the breast of so ardent a lover. The audience wanted more of the "Toreador" song, but Dufranne would not give an encore.

The Dippel company made some innovations in stage effects, particularly in the last act. Well trained horses were ridden into the arena and new dance figures were shown.

ISADORA DUNCAN DANCES WAGNER

Her Conception of Several Ambitious Numbers Pleases Arthur Farwell

Wednesday afternoon, February 15, witnessed the return to New York of Isadora Duncan, who, accompanied by Walter Damrosch and the New York Symphony Orchestra, danced to a program of Bach and Wagner at Carnegie Hall. The program was as follows:

Bach, Suite in D, (a) Prelude (orchestra alone); (b) Air; (c) Two Gavottes; (d) Bourée (orchestra alone); (e) Gigue; Polacca from Brandenburg Concerto No. 1 (orchestra alone); Wagner, Lohengrin, Prelude (orchestra alone); Parsifal, The Dance of the Flower Maidens, from Act II. Tristan und Isolde, Prelude and Finale. Tannhäuser, Bacchanale (Paris Version). Meistersinger (a) Prelude (orchestra alone); (b) Dance of the Apprentices, from Act III.

The famous "Air" is almost too disembodied, too impersonal, to admit of definite interpretation in the dance, and beautiful as this number was in itself, it is scarcely one of Miss Duncan's most convincing interpretations.

It was otherwise with the Gavottes, the first of which was particularly charming. These Bach dances, as is the case, in fact, with many of Miss Duncan's dances, find the dancer in innumerable fleeting attitudes, which the eye craves, though vainly, to retain. It is this peculiar elusiveness, this desire to see again the return of some attitude of more than ordinary grace, that constitutes one of the greatest sources of allurements and power in this art. It is almost more elusive than music. Even a brief musical phrase has, at least, a little time to display itself before the ear, but here pictures that one would fain hold flash like lightning and are gone. Even a fleeting harmony in music seems to rest for a moment on the retina of the ear, even as the music proceeds; the retina of the eye appears to dispose of impressions at a quicker rate. The dance, therefore, as practised by Miss Duncan, calls for a new species of alertness of attention.

After an excellent rendering of the Lohengrin Prelude by Mr. Damrosch, Miss Duncan danced the scene of the "Flower Maidens" from "Parsifal."

This is ideal and fitting music for such ideal dancing and in it Miss Duncan gives the beholder something which he never can get at a "Parsifal" performance, namely, such ideal dance and gesture in conjunction with the music. Just as the chromatics of this music melt into each other, so with the dancer gesture melted into gesture in infinite variety and grace. The quality of subtle allurements was emphasized by the dancer throughout in this dance.

At this point Mr. Damrosch sprang a surprise upon the audience. In a speech he told how he had not intended to change the program, and by way of an effective answer to certain critics and to a certain absurd point of view, he showed how the Wagner music to which Miss Duncan danced was in every instance something written by Wagner with the express intention of having dance or pantomime representation. At the rehearsal on the previous day, he told the audience, Miss Duncan had modestly requested of him a trial of her interpretation in attitude and gesture of the "Liebestod" from "Tristan und Isolde," and that the results were so interesting that he had decided to include it. He therefore announced that he had placed the Prelude and Finale from "Tristan" at the close of the program, and intimated that the shocked and the outraged might leave before the performance of it, if they so desired.

The program went at once to the "Bacchanale," in which the dancer revealed, though scarcely with sufficient wildness, the spirit of the Mænad, in so far as one at the present time can derive an understanding of it from Euripides and his colleagues. Truly masterly was the transition from this to the different spirit of the merry and care-free apprentices of the "Meistersinger." The latter is one of the most charming of Miss Duncan's achievements.

ARTHUR FARWELL.

Miss Duncan made her second appearance at Carnegie Hall on Monday afternoon, February 20, essaying this time an interpretation of scenes from Gluck's "Orfeo ed Euridice," with the help of the New York Symphony Orchestra, under Mr. Damrosch, and of Florence Mulford, who sang some of the solo numbers behind the scenes in wholly admirable fashion. There was no doubt that Miss Duncan's dancing again gave much pleasure to most of those who saw her. The work of the orchestra was indifferent.

IN THE REALM OF LIGHT OPERA

Christie MacDonald Tells Why Opera in English Is Bound to Come—Six "Madam Sherry" Companies and Another to Come—Manager Whitney to Have His Own Theater in London—"The Pink Lady" Coming on March 4—"Rosenkavalier" Here Next Season—Victor Herbert Finishes a New Operetta for Fritz Scheff

By WALTER VAUGHAN

CHARMING little Christie MacDonald, who has studied opera in all languages but, unlike Mary Garden, prefers to sing it in English, could tell the Fraternal Association of Musicians a few wholesome truths if she had only been invited to the Opera-in-English talkfest recently.

Miss MacDonald believes it unfair to prejudice public opinion against the forthcoming production of an American opera and points out that when Miss Garden recently said: "Americans haven't it in them to produce great music," it is the same talk that was heard when Offenbach and Audran and Donizetti operas were thought to be the last word in comic opera.

"But since then," says Miss MacDonald, "America has produced a DeKoven, a Victor Herbert, a Gustav Luders and others, and has taken vast strides in the school of light opera. No one has the right to say America will not produce a Von Weber or a Wagner, a Verdi or a Debussy, once the grand opera doors are also thrown open to our composers."

Miss MacDonald is a champion for American girls in opera as well as for American composers. She says:

"It took years for the few American girls now singing in grand opera to get a hearing, because the grand opera managers for years had the foolish notion that all the big singers had to come from Italy or some other far away point. It would have been the same in light opera, too, if no one but foreigners had been allowed to sing light opera in America."

Miss MacDonald also takes to task Henry Russell, Mme. Alda and all those who argue that every opera should be sung only in the original language of its libretto.

"Such an argument," remarks Miss MacDonald, "is as inconsistent as it would be to say we shouldn't have translations of Homer's Iliad, or Heine's poetry, or Guy de Maupassant's stories. The enemies to opera in English have been defeated at every point and their last stand is falsely heroic. You will notice it is generally an impresario or a singer who holds that operas should be sung in the original language. But they are not the ones who pay to hear opera. Some consideration should be given the millions of American music lovers."

"If the introduction of light opera in this country had been managed in the same way they arranged to introduce grand opera, I would be singing my rôle in German to-day and 'The Spring Maid' would be advertised as 'Die Sprudelfee.'"

"Furthermore, we would be hearing the same foolish argument about the real beauty of the original being lost in the translation, about the unsingableness of the English language, and about the impossibility of fitting English words to the original music that we now hear about serious opera."

"If you would only stop to consider, it would be just as sensible to give 'The Spring Maid' in its original German as it is to sing 'Madame Butterfly' in Italian. Both are dramas and to be enjoyed they must be understood. The only difference is that the masses who are necessary to the support of all opera, light or grand, would refuse to pay the price if they did not enjoy themselves and they couldn't enjoy it if they were not given the drama as well as the music. That's why light opera is sung in English and that's why American

composers write light opera in preference to grand opera. The masses would give their support to grand opera if they could understand it. It isn't the price of the



The Mock Duel Scene from Act II of "The Spring Maid"—Elgie Bowen, Christie MacDonald and Lawrence Rea

seats that makes grand opera so expensive, it's because the public doesn't get its money's worth in simply listening to the music without understanding the drama which inspired the music.

"MADAME SHERRY," the successful musical comedy which has set a high mark in the box office receipts at the New Amsterdam Theater where it has been playing for many months, is still growing in popularity. Already six companies have been organized and are touring the country and still another is being talked of. Acknowledged to be one of the season's greatest successes it is now confidently expected to equal if it does not outdistance the famous "Merry Widow" both in popularity and extent of its run.

THE success of "Der Rosenkavalier" at the Dresden Royal Opera House is of particular interest to Americans as arrangements have been completed whereby it will be presented in New York early next season. Dr. Strauss is apparently just as great in the lighter field as he has proved himself to be in modern grand opera. The audiences at the Dresden Opera House have shown the greatest enthusiasm over the beautiful melodies he has evolved for "Der Rosenkavalier" which resemble in no manner anything he has ever written before.

REHEARSALS are well under way for the new comic opera "The Rose Shop," in which Fritz Scheff is to be presented in the leading rôle. The music of the opera is by Victor Herbert, who has supplied so many successes for this charming prima

donna. The book and lyrics are by Joseph Herbert and Katharine Stewart. The scenes of the piece are laid in Paris.

THE trial of the suit instituted by Pietro Mascagni, the composer, and Eduardo Sonzogno, the Italian music publisher, against Liebler & Co., of this city, over the cancellation of a contract for the production of the opera "Ysobel," in which Bessie Abbott was to be starred, was begun in Milan on Saturday of last week. Liebler & Co. were not represented and the plaintiffs' attorneys asked that they be awarded damages.

F. C. WHITNEY, the theatrical manager whose production of the "The Chocolate Soldier" is one of the biggest money makers in recent years, is now in London, where he is busily engaged in preparations for the presentation of "Baron Trent," another successful Viennese mu-

ing the eventful North Pole expedition. The piece is to be given a production in Norway.

What a chance for a hustling American manager to produce the piece on Broadway with the genial doctor in the title rôle. He has already embarked on a vaudeville stage career and would undoubtedly jump at the chance to appear in the "Legitimate," especially as a star.

AMERICAN CHORAL PROGRAM

Schubert Oratorio Society of Newark Tries Interesting Experiment

NEWARK, N. J., Feb. 17.—For the mid-winter concert of the Schubert Oratorio Society, last Tuesday evening, that talented choir and its conductor, Louis Arthur Russell, are to be congratulated not only for their artistic achievements, but also for their good judgment in selecting a program made up entirely of the works of American composers.

With the assistance of Martha Woodsum, soprano; Franklin Riker, tenor, and Albert Wiederhold, bass, Henry K. Hadley's interesting cantata, "In Music's Praise," was given an enjoyable performance. Horatio W. Parker was represented by his heroic ballad, "Harold Harfarger," after which was heard in pleasing contrast Hawley's "My Love's Like a Red, Red Rose," C. Wenham Smith's soothing "Mother's Lullaby" and Arthur Foote's familiar "Irish Folk Song." In addition to these van der Stucken's "Sweet and Low" and J. C. D. Parker's "Bugle Song" were sung.

Besides his part in the cantata Mr. Riker was heard in Morris Class's beautiful "To You Dear Heart," while Miss Woodsum contributed Cadman's "Indian Song" and Lehman's "Nightingale" with delightful effect.

The society also had the assistance of Elizabeth Kalova, violinist, who played the allegro from Wieniawski's D Minor Concerto; Tschaikowsky's "Melody" and the "Gypsy Dance" of Nachez with a warm tone and well-developed technique.

A string orchestra supported in the choral works.

C. H.

YOUNG PEOPLE'S CONCERT

Works of French Composers Comprise Fourth Program

The fourth of the Young People's Symphony concerts, given in Carnegie Hall on Saturday afternoon, February 18, was devoted to the works of French composers. Berlioz, Massenet and Saint-Saëns were represented, the former by his arrangement of the "Rakoczy March," by the "Dance of the Sylphs" from the "Damnation of Faust," the "Pilgrim's Procession" from the "Harold" symphony, and the "Feast of the Capulets" from the "Romeo and Juliet."

Of Massenet there was a scene from the "Furies," while Saint-Saëns contributed the "Serenade" for piano, violin and cello, a "Scotch Idyl" and a "Gigue." The "Serenade" enlisted the services of Walter Damrosch at the piano, David Mannes, violinist, and Paul Kefer, cellist. There was the customary large audience which seemed to enjoy the performance of everything on the program.

Richard Platt's Concert Engagements

BOSTON, Feb. 20.—Richard Platt, the pianist, will make a recital tour through the Middle States in April, and will play several times in New York State. Next Monday he will play in company with Nina Fletcher, the violinist, before the Musical Art Club, Chickering Hall, Boston, and has been engaged for a private recital at Chestnut Hill next month. In January Mr. Platt played a recital at Dartmouth College, and has been busy with other important engagements since the first of the year. Mr. Platt's "Romanza," one of his excellent compositions for violin, was played at a concert of the American Music Society recently by Miss Fletcher.

D. L. L.

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DEAR MUSICAL AMERICA:

Since cultivating the habit of writing you a weekly letter, it has become an obsession with me to clip from various newspapers items bringing to mind various matters on which, sooner or later, I would like to have my say.

These clippings I am apt to lay aside and take out in a bunch for your edification at such times as I am not moved to an extended philosophical discourse.

One of these was from a recent copy of the *Tribune*. Yes—noting your astonishment—I sometimes come upon a specimen of this rare paper, though I assure you it is not often.

It tells of a new drug, an anesthetic in fact, under which one may sing and have his appendix removed at the same time. At least this result was produced in the case of Edna Ford, an Atlantic City girl. But then, strange things happen in Atlantic City, which might not be possible elsewhere. While under the knife Miss Ford laughed and chatted with the surgeons, and finally sang "Roses Bring Memories of You."

This new wonder of the medico-musical world is known as "novatoin." It paralyzes the sense of feeling without making the patient unconscious. I do not exactly see the utility of this drug for singers. For instance, what audience would have its happiness enhanced by watching the removal of Tristan's appendix, while Phœbus fires his vocal rage on the couch in the third act?

What we all want, what we pine for, what we pant for—as the thirsting giraffe on the desert pants for the distant oasis that he will not reach for three days and a half, is a drug which, when administered to singers, will enable them to sing without giving pain!

This, like the "Pickwick, the Owl and the Waverly Pen," on the signs in the London railroad stations, would "come as a boon and a blessing to men." Still, even the present drug, novatoin, may have its uses. It might be a good thing to have it on sale in the lobby at operas and concerts, for the benefit of patrons, for are we not told that it paralyzes the sense of feeling, but does not make the patient unconscious!

Here is another one that fell under my eye recently in the columns of the *Times*. The latest sensation of Parisian society is a new dance called the "Argentine Largo," the inspiration of which came from the negroes of the United States and reached Paris by way of South America. The "Argentine Largo" is described as a cakewalk played Adagio. There is a combination in it of syncopation, with a slow, languorous melody. French society is going wild over it.

This came to me as very illuminating information, for it explains the source of the slow movement in that symphony (pardon the profanation of the word) by Dukas, which I heard recently. The movement is precisely described by a combination of syncopation with slow, languorous melody, except that it is a crime to apply the divine word "melody" to such a succession of notes as the composer used. Also, in the symphony, one looks in vain for the "inspiration" of the "Argentine Largo" referred to in the clipping. But the idea has possibilities.

Did you see how diplomatically the critic of the *Sun* let the aspiring symphonist down—in a manner to enlighten the elect without trumpeting forth the truth to the multitude? He said the principal weakness of the work is one which is familiar in most of the music of our day, namely, "a want of invention that reaches down into the heart of conception." Is not that a polite way of saying that a man is no composer?

The next exhibit is the story of a policeman, a lineman in the Telegraph Bureau of the Police Department, who suddenly discovered that he had a voice said to be of the grand opera class in quality and range. He is shortly to sing a program of operatic selections at the dinner of the Police Lieutenants' Association at the Waldorf-Astoria. His friends urged him to study and it is said that upon his first visit to a vocal instructor the latter confirmed the views of his friends.

Witness thus the downfall of the innocent policeman, who, for the first time, encounters a form of graft quite beyond all Tammany experience! Let us hope, however, that he has not fallen into the hands of one of those vampires of the musical world, but that he has come under the influence of one who will make him an ornament of the Metropolitan Opera House stage.

You will agree with me that he must change his name, however. It is at present Smith. Mr. Smith could surely never sing "Parsifal!" "There is something divinely ordained," says Francis Thompson, "in the quality of poets' names. Think how impossible it would be," he says, "to say 'in the words of the divine Mr. Higginson.'"

I think it is probably with singers as it is with poets. They must have singers' names.

There is nothing new, though, in the idea of a musical policeman. I knew one once myself who quite impressed me by knowing the difference between a French horn and an alto horn. A little knowledge is a dangerous thing, you know, and the officer put his foot in it a little later when he asked me to come over to the station-house some day and hear the police band.

"There's a fellow over there, too," he said, "who plays the zither great. You know that is chamber music."

Another piece of interesting information that has come my way is the exchange of a dog for piano lessons. Nature itself revolted against this transaction, and the dog died after enduring the ignominy for three weeks.

Flying directly in the face of Providence—going against fundamental natural laws—the musical aspirant got another dog, a Great Dane it was, and tried again. But, after several lessons, the dog followed the pupil home and would not stay with the master, who, thereupon, took the matter to court!

Think of it—to be sold to a music teacher for lessons! Is not that, indeed, a dog's life!

Mr. "Always," of the *Evening Mail*, whose eagle eye misses nothing that might lend itself to his fanciful and characteristic treatment, favors us with the following:

"Girls Outstrip Men," says Vassar Head. Being a head line from which one conversant with the methods of Mary Garden, Maud Allan, and Gertrude Hoffman might almost press a pleasantry."

Quite true! But I only introduce this, however, in order to bring up the name of Mary Garden. I have always wondered why she talked so pleasantly to newspaper men and such, instead of talking back at them. I had almost come to lose hope in Mary and to think that she was a saint, so great is her patience. But it is all explained now—she is going to write a book!

The managers and the singers and the critics have all talked about her to their hearts' content, she says, and now she is going to talk about them! She says: "I fancy the book will sell. I hope to make some money out of it, besides relieving my mind of a lot of things I want to say. I was reading the papers in bed this morning, and in one of them I found the line 'Why is Mary Garden so quiet?'"

The explanation is, that she is getting tired of seeing her name in the papers, which is not surprising. What a genius has Mary for being characteristic! She can scarcely put two words together without producing a characteristic result. "I was reading the papers in bed this morning." What a touch! And she does it with such ease, while Flaubert and his followers toiled for days and days over a single sentence to knead it into the proper style!

Really, it shows great character to accumulate for a period of several years all the retorts inspired by the jibes and flings of scurrilous critics and journalists. Most people splutter back a petulant reply as quickly as they can get the breath for it and usually say the wrong thing. Mary's self-control in the present situation is no less remarkable than her patience. There will probably be a dispute as to which quality will entitle her to canonization!

Have you ever stopped in the midst of your busy life to think what a radical age this is? Time was when the fight centered about traditions and the war was chiefly between the pedants and the progressives.

The question is now no longer one of the conflict of the different ages of art, the old against the new, but of conflicting nationalities and progressive ideals. The

heroic Joachims standing out for the old come and go, and, dignified figures as they are in the world of music, they pass without scarcely causing a ripple. There is an occasional "Back to Mozart" cry, but it does not come to much.

I was reminded of these things by seeing that the Pittsburg ministers have taken a stand against modernity in religion. Says one of the most eminent clerics of that city, "We must stand by Moses." Another declares that the Decalogue should be left as it is. This war of the old and the new is a burden more heavily borne by religion than by art. In music the new, at least in America, is accepted in a conclusive way that would seem to surpass such an acceptance in any previous land and time.

The reason for this phenomenon in the musical world lies largely in the fact that there are more countries producing significant music of more different kinds than ever before. America is the theater where all these different products meet and have opportunity without prejudice, at least without fundamental prejudice. The people have not been so deeply schooled in a devotion to the older composers, and so much of the new is put before them and so much of it obviously good that except in the remote haunts of a few purists and reactionaries there is scarcely any such thing heard of as a war between the old and the new. If, however, the Decalogue is worth while preserving the Pittsburg ministers are right—it should be left as it is—a fact which Mr. Mahler, who is given to the Mahlerization of the scores of the masters, might profitably take to heart.

Americans have not yet become quite as lively and wide awake as they might be. New York was two years in getting a hearing of Henry Hadley's "Culprit Fay," but when finally heard, as it was at a Philharmonic concert recently, it was much enjoyed.

It came last on the program, the place usually given to brilliant closing numbers which are not expected to be taken seriously. These numbers seldom have great applause. Everybody wants to get up and go out, as there are suppers to attend and the air in the hall does not invite lingering.

The "Culprit Fay" is not a work of serious content, though it is crowded with much that is fresh and delightful, and observant ones noticed that the applause given it was considerably greater than that usually accorded closing numbers. Its appeal was instantaneous, and it will be interesting to know what its reception really would be if it were placed earlier upon the program and played as well as it was the other night.

And, by the way, did you notice how exquisitely Concertmaster Theodore Spiering played those three little solos which the work contains—a performance having the same fine artistry that was to be noticed in his playing of the great solo in Strauss's "Ein Heldenleben" a few weeks ago?

And, by the way, is it not about time this season that we were hearing Mr. Spiering in a big solo work with the orchestra? I, for one, would like to, and I do not believe I am alone in this.

I saw something the other day from out Cleveland way which reminded me of the incident of the famous visit of the Shah of Persia to the King of England when the British monarch was escorting his royal guest through one of the great prisons of London.

The Shah evidenced great interest in a gallows which was being constructed, especially upon learning that a man was to be hung there the following day. He immediately expressed a great desire to see how the apparatus worked, and asked that the criminal be brought out at once and hanged.

It was explained to him that this could not be done, at which he became impatient and insisted that they bring some one else and hang him. Upon being told that there were no other offenders meriting that sentence, and not wishing to be disappointed, the Shah, after expressing surprise that his wish could not be fulfilled, said, "Here, take one of these fellows," pointing to the servants in his retinue.

Why the present incident, which hap-

pened in New York, should come about by the way of Cleveland, I don't know, but it runs as follows:

Caruso had been singing at the Hippodrome and afterwards a little party, including Mr. Daniels, manager of that institution, a chatty little lady, and others, sat down at a table at the Hofbrau.

"Do you know, Mr. Daniels," said the C. L. L., "I am just too tired that Mary Garden didn't come, after all. I don't think I could have stood it to have watched her in the scene with that awful head. You know my sister saw 'Salome' in Kansas City, and she wrote me that Mary Garden uses a real head at every performance. They get it from some dead man at the morgue!"

"Horrible!" shuddered the ladies of the company.

"But suppose," suggested some one, "she gets to a town where there is no morgue. What then?"

"I really don't know what they do in that case. What do you suppose they would do, Mr. Daniels?" asked one.

"That is all provided for," said the Hippodrome manager. "You see, Miss Garden carries with her a troupe comprising a number of fellows who are tired of life, and in any town where the morgue fails her she has the property man ahead of one of these men just at the right time. It is pretty expensive, though, because her arrangement with each of them requires that she pay one thousand dollars to his family or estate. And that is what makes the seats so high!"

"Can that be possible!" exclaimed the C. L. L., whose sister saw the show in Kansas City.

Ah, yes, my dear lady, in opera all atrocities are possible! Your MEFISTO.

Emma Lucy Gates to Sing in Cassel Opera

BERLIN, Feb. 18.—Emma Lucy Gates, the Utah singer, has accepted an important engagement at the Royal Opera, in Cassel. She has been singing for three seasons with conspicuous success at the Berlin Royal Opera. The Cassel Opera is also under the direction of the Imperial impresarios, and Cassel is the Kaiser's favorite Summer residence.

Leila Hölterhof, the young American soprano who has made a European reputation during the past year as a *lieder* singer, recently experimented with coloratura arias in Coblenz with most successful results.

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"THREE BLIND MICE" SYMPHONY'S THEME

**Damrosch Introduces New Work
by Enesco—Macmillen a
Brilliant Soloist**

The twelfth Sunday afternoon subscription concert of the Symphony Society of New York, Walter Damrosch, conductor, with Francis Macmillen as the soloist, was given at the New Theater on Sunday afternoon, February 19. The program was as follows:

George Enesco, *Symphony in E Flat* (new, first time in America), "Assez vite et rythmé," "Lent," "Vif et vigoureux," Saint-Saëns, concerto for violin with orchestra, Francis Macmillen; Wagner, overture, "Tannhäuser."

The symphony by Enesco was heard here for the first time, and was happily prefaced by Mr. Damrosch, who played the principal themes on the piano.

The first theme of the first movement is a triumphant trumpet motive, which, in its predilection for intervals of the fifth and fourth, reminds one slightly of the central theme of César Franck's "Redemption," except that it has an ascending inclination. It is warmly developed. The open intervals lend themselves advantageously to an interplay of more subtle effects in the strings and woodwind.

The second theme is cleverly approached by a rippling string effect descending from the highest register like the wash of a wave rushing back down the incline of a beach. The second theme is too wandering to be very effective for symphonic development, but is followed by a passage of much beauty and marked by a better symmetry of melody and rhythm than the second theme itself. There is a long climax passage with magnificent crashing dissonances for the brass. As a whole, it may be said that there is too much unexplained programmaticism in the movement, although it is rich in musical feeling.

In the second movement there crops up once more the melody of "Three Blind Mice," which, from period to period, appears in works of a symphonic nature. There must be something universal in this downward succession of the first three notes of the major scale which recommends it to composers of many lands and times. Here it appears on the horn and is followed by a passage of mystery and gruesomeness and this, in turn, by a mysterious tremolo recitative for the basses suggestive of a similar passage in "Tristan." Then follows a passage for violas and cellos, *divisi*, rich as an ancient tapestry in its harmonies, and swelling up, without pronounced melodic contour, to a climax at which the violins enter.

After this is a lengthy period of languorous ethereal chanting, with harp effects. The close is particularly beautiful, with strange far-away sounds of the original "Three Blind Mice" motive, and the final chord is scored with a curious and reserved selection of possible tone of the orchestra. It is a movement rich in poetry.

The third and closing movement (the scherzo being omitted) is a strange, wild mood, at its opening not unlike, in style and feeling, the closing movement of Chopin's Sonata in B Flat Minor. The movement contains much of orchestral and thematic variety, but, as a whole—and the same might be said of the entire symphony—it leans too much toward the spirit of improvisation, a fact which remains even in view of the careful thematic involution of the work.

Beautiful and excellent as his effects are, the composer is rather too fond of them in great variety, and thus loses unity. The orchestral coloring of the symphony is extremely beautiful. Mr. Damrosch did well to present it, which he did in a thoroughly convincing manner.

Francis Macmillen gave a fiery performance of the concerto, characterized by the dashing and brilliant style which is distinctly that of the virtuoso. An energy almost fierce in its nature seems to dominate the violinist at moments, giving way to passages played in a spirit of romantic beauty.

Mr. Macmillen has the secret, not possessed by all violinists, of gaining a searching poetic tone by a rapid movement of the bow scarcely touching the string. The breathlike tone thus produced is very different from the ordinary *pianissimo*, and possesses a peculiar eloquence unknown to any other tone capacity of the instrument. The violinist's tone was clear and beautiful throughout, and he was very sure with his harmonics at the close of the second movement. The theme of the third movement was attacked with dazzling brilliancy and the movement played with great boldness. The artist was enthusiastically received.

The overture, which closed the concert, was not heard by the writer.

ARTHUR FARWELL.

A MONTH OF NOTABLE EVENTS IN BUFFALO

**Choral Concert with Dalton-Baker and
Boris Hambourg Soloists—Nordica
Gives Delight to Big Audience**

BUFFALO, Feb. 19.—Musical offerings for February have been few but choice. The Orpheus Society gave its second concert of the season in Convention Hall Monday evening, February 13. Under the direction of Julius Lange the chorus sang delightfully and its numbers were of a high order of excellence. Director Lange has been fortunate enough to secure some good tenor voices and this has added considerably to the effectiveness of the ensemble work.

Dalton-Baker, the English baritone, and Boris Hambourg, the cellist, were the assisting soloists, both making first appearances here. Mr. Baker has a beautifully trained voice and sings with consummate ease. He has also the gift of interpretation and his singing won rounds of hearty applause. He was compelled to grant encores. Young Hambourg played with much technical ability and with lovely tone. He also was heartily received and encored. Mr. Lange played the piano accompaniments for both soloists most sympathetically.

On Friday evening, the 17th, Lillian Nordica and Myron W. Whitney gave a song recital in Convention Hall before a large audience, which braved one of the worst storms of the Winter to attend. Mme. Nordica was in admirable voice and gave the keenest delight to her auditors by the ideal way in which she sang her various numbers. She was most generous in responding to the insistent demand for encores. Mr. Whitney has grown greatly as an artist since he last appeared here. He also received the heartiest recognition and sang numerous encores. Romaine Simmons gave both singers ideal support at the piano.

Never in the history of the Chromatic Club has so fine a concert been given as that of Saturday afternoon, the 18th, and this too by local talent. The program was novel and had been arranged chiefly by Mme. Blaauw. Particularly interesting was the E Flat Major quintet of Ludwig

CHRISTINE MILLER "STAR" IN CHICAGO

**Contralto Acclaimed as Soloist with
Harrison Wild's Mendels-
sohn Club**

CHICAGO, Feb. 20.—It was the fortune of the Chicago Mendelssohn Club to attract and entertain a large audience Thursday evening with a delightfully diversified program in Orchestra Hall. All in all it proved to be one of the finest concerts of



Christine Miller

their forwarding under the artistic stewardship of Harrison M. Wild. Among the admired features of the first part was the "King and the Bard," "Lochinvar" and "Five Songs of the Sea" by C. Villiers Stanford. The chorus numbered about sixty and the soloists enlisted: Thomas H. Pither and Charles F. Champlin, tenors; Dr. W. F. Larkin, Ernest Peacock, baritone, together with Dr. William Carver Williams, basso. "The Passing of the Norseman," by Max Bruch, opened the second part interestingly with Mr. Champlin as soloist, and Bullard's "Barney McGee,"

Thuille in that it was played here for the first time. It proved a charming composition and was finely played by the Ball-Gould quartet with Mme. Blaauw at the piano. No less interesting was their rendition of the Arensky quintet and likewise commendable was the reading of the two prose poems of Tourgenieff by Thekla Adam, with the accompanying music of Arensky played by Mme. Blaauw.

Mrs. Catler-Howe sang beautifully two French songs by Pierné and also an air from Debussy's "L'Enfant Prodigue." William J. Gomph played the accompaniments for these numbers in impressive fashion.

This has been a season of unusual activity for the Ball-Gould string quartet. It has played a series of Sunday afternoon recitals in private houses for which there has been a large subscription. At its concert Thursday evening, the 16th, in Aeolian Hall, the quartet again had the able assistance of Mme. Blaauw at the piano.

A chorus of 500 young men and women of Lafayette High School gave a concert in Convention Hall Friday evening, the 10th, under the direction of W. J. Sheehan. Assisting were Mrs. Welch-Spire, soprano; Roscoe Posselle, flutist; Hermann Schultz, cellist, and a double quartet from the Guido Chorus. The accompaniments were in the capable hands of Ethel McMullen and William J. Gomph.

Seth Clark's circular letter to local organists suggesting that they band themselves together for the purpose of discussing their work and to further good fellowship, shows the right spirit and maybe it would be an admirable thing if musicians along other lines would emulate Mr. Clark's example.

F. H. H.

Benjamin F. Young

BOSTON, Feb. 17.—Benjamin Franklin Young, organist and choirmaster of Christ Church in Cambridge, was found dead in bed in his home, 71 Washington street, Charlestown, yesterday. Mr. Young had been choir soloist and organist at the Church of the Advent, Brimmer street, sub-organist at St. John's Church, Roxbury, for several years and organist at the Church of the Good Shepherd. For the last few years he was organist and choir master at Christ Church, Cambridge.

Felix I. Eben

Felix I. Eben, a generation ago one of the best known flute players and bandmasters in the United States, died February 16 at his home, No. 600 West 134th street, New York. He was born in Russia in 1828. Death was due to old age. Mr. Eben came to this country forty years ago. He received his musical education in Germany and Austria, and for a time was in the royal orchestra at Berlin. He early won recognition when he came to this country. For years he was leader of the 23d Regiment Band of Brooklyn and later of the 71st Regiment Band in New York.

had an unctuous solo by Dr. Larkin that was recalled, while Dr. Williams also rendered signal service in the solo line in "The Songs of the Sea." Gertrude Knox's "Rocking Time" had a charming revelation, with a droning air of "The Suwanee River" carried over the lullaby, that in the matter of delicacy of tone proved to be one of the most popular offerings; while the difficulties of the "Nottingham Hunt" found the active chorus in full cry in unerring pursuit, showing admirable skill in clearing its many obstacles. "The Spartan Heroes," a splendid lyric work of classic value by Daniel Protheroe, Chicago's most distinguished composer.

Christine Miller was the star of the night, making one of the most pleasing impressions of the many singers who have visited Chicago this busy season; not only a charmingly unaffected personality, but an artist who brings rich interpretation, distinction of enunciation, and has her vocal resources under absolute control at all times. She first sang three songs by Brahms, revealing their beauty and philosophical content remarkably, and in lightning contrast gave La Forge's "Time of Roses." Subsequently she sang Franck's "Le Mariage des Roses," Rubinstein's "Der Asra" and Korbay's "Hungarian Folk Song," the beauty of voice and interpretation making her work rarely restful for the senses. In her final series she led with Cadman's Indian song, "When the Moon Drops Low," the gentle melancholy of the Aborigine having rare valuation through her recitals. Her other numbers were Hopkirk's "My Love Is But a Lassie," Chadwick's "Thou Art for Me," Fairfield's "Night and Dawn" and Victor Saar's "The Little Red Rose," all delightfully differentiated. Much credit is due Harrison Wild for the interest of this program, the quality of the work presented and the admirable discipline of his singing.

C. E. N.

Smiles and Tears for Miss Cheatham in Cleveland

CLEVELAND, O., Feb. 20.—Charming Kitty Cheatham held a big house party of young children, old children and middle-aged children enraptured with her songs and recitations at the new B. of L. E. Auditorium Saturday afternoon, February 11. She commanded the closest attention of her audience from the start, at times swaying them from joyous laughter to tears. They were most enthusiastic—they could not help being so. With a well-trained voice that conveyed all the moods she desired, Miss Cheatham proved herself to be one of the most delightful entertainers ever heard here. Her interpretations were so realistic that her hearers could not help but conjure the real character portrayed before them, and at times her deep pathos caused many eyes to grow dim. Her recitation of "Little Gray Lamb" was worthy of special mention. The matinee was under the local auspices of the alumnae of the Woman's College.

SING "CHILDREN'S CRUSADE"

**Noted Soloists Assist Cecilia Society at
Boston Concert**

BOSTON, Feb. 20.—On the 16th the Cecilia Society and the Symphony Orchestra combined to perform Pierné's "Children's Crusade" with these soloists: Mrs. Edith Gould, Mrs. Corinne Rider-Kelsey, Mrs. Frances Wood, Edmond Clément, Claude Cunningham, Mrs. Alice Bates Rice, Laura Eaton, Mrs. Bertha Child and Mrs. Emily Wentworth. The chorus numbered 175. A children's chorus of 100 had been trained for the concert under Prof. Hadley, supervisor of music in the Somerville schools. Max Fiedler conducted. The soloists were well appointed, and the work itself is justly popular here. There was a large audience and much enthusiasm in the course of the evening.

O. D.

An Object Lesson in Value of Opera in English

Puccini's "Madama Butterfly" was sung in English by the Aborn Opera Company, at the Majestic Theater, New York, Monday evening last, and the performance was all the more an object lesson in the practicability and desirability of opera in the vernacular because it was given by a company of secondary abilities and importance. It was undeniable that the enjoyment of the opera was very materially increased because so much of the meaning of the text was understandable as sung. This was true even though the enunciation of several members of the company was by no means impeccable.

George Proctor, Pianist, to Wed

BOSTON, Feb. 21.—George Proctor, pianist and protégé of Mrs. John Gardner, and Daisy Burt, of New York, a student at the Boston Conservatory of Music, are soon to marry, it is stated there. Mr. Proctor is an instructor at the conservatory.



George Brockway

HILLSBORO, N. H., Feb. 16.—George Brockway, whose death occurred to-day, at the age of eighty-three, began singing in the choir of the East Washington Baptist Church when twelve years old, and for sixty years was the leader of the choir. He sang at more than 800 funerals.

Mrs. Helen Hedeia Brackett

Mrs. Helen Hedeia Brackett, a soprano in the original Bostonians, and a member of several musical organizations since, died of heart disease February 20, at No. 242 West Fifty-second street, New York. Mrs. Brackett is best remembered for her work

in "The Whirl of the Town," "1492" and "Little Christopher."

Jacob Van Hassell

CHICAGO, Feb. 20.—Jacob Van Hassell, son of a Dutch nobleman, who came here a short time ago from Groningen, Holland, in search of employment, made away with himself last Tuesday by putting a bullet through his brain. He was a professor of music, but had not exceeded in establishing any clientele in this city. He was forty-five years old and said to be highly accomplished, but was absolutely without funds and had no prospects for business.

C. E. N.

Josephine C. Coburn

LOWELL, MASS., Feb. 16.—Josephine C. Coburn, assistant instructor of music in the Lowell public schools, died Saturday, in St. John's Hospital, following an operation. Miss Coburn had been a resident of Lowell for about twenty-five years, and was a private musical instructor for years before her appointment by the school committee. She formerly sang as a member of the Second Universalist Church Choir, and afterward for a number of years was a member of the Unitarian Church Choir.

CONCERTS OF WIDE APPEAL IN BOSTON

Chamber Music of Quality Given
by Soloists of Renown—
Gisela Weber Concert

BOSTON, Feb. 11.—The Gisela Weber Trio, Mme. Gisela Weber, first violin; Mme. Holmes-Thomas, pianist; Leo Schultz, 'cellist, played in Steinert Hall on the 6th before a large and appreciative audience. The Dvůrák Trio, which brought the concert to an end, gave much pleasure by reason of its lovely melodies and wistful harmonies, and the ravishing combinations of tone. Indeed, in spite of its length and a little redundancy, there are to the writer few more delightful works in the literature of chamber music. Mme. Weber, as a soloist, has a solid tone. The concert commenced with a performance of the Gade Trio, op. 42.

On Tuesday evening, the 7th, Carolyn Beebe and Edouard Dethier played for the last time this season in this city. A suite in F by Reger proved unexpectedly interesting. A slow movement has real elevation of feeling, and a fugue finale accumulates to a climax which reminds one somewhat of the great climax of the fugue for orchestra on the theme of Hiller. In fact, it seemed the other evening that the two instruments were quite inadequate to supply the masses of tone imagined by the composer. Stojowski's sonata is a well-written work and it was very well played. The sonata in E-flat minor of Emile Bernard has solid qualities. It was written by a composer of sterling musicianship. It has style, but this style and this brilliancy are of a former generation, even as the operas of Meyerbeer miss fire to-day. The work, in common with the rest of the program, was well presented, but it fails to make a deep impression.

Xaver Scharwenka was soloist at the symphony concerts of the 10th and 11th, and his vehicle was his own concerto in F minor, heard for the first time here. This concerto is a virtuoso piece, in the most advantageously modern sense of the word. Mr. Scharwenka does not write skipping passages for a solo instrument and connect these passages by blaring "tutti." He is a modern knight of the keyboard, who not only goes out to conquer his public, but to compete with that most magnificent and formidable of antagonists, the modern orchestra. The first movement of this concerto, although a little lengthy for its contents, sounds well. There is a lyric theme, introduced over a persistent figure for the piano, which has a fine curve and harmonies of a Tristan-like richness. This theme expands, unfolds itself through the medium of the piano and discarding wind-instruments, in a manner distinctly edifying. The second movement of the concerto is in the style of a gavotte, with a sentimental reminiscence of the lyric theme of the preceding movement. The simplicity of this gavotte is to be mistrusted; there is back of it the cunning inventor of effects for the public. The last move-

ment, after a portentous, funereal introduction, passes into a jubilant tarantella. Mr. Scharwenka shone in his performance. It was to be expected that he would play this latest darling of his pen with conviction and authority, but, barring a few instances when he overtaxed the capacities of his instrument, his performance was a fine exhibition of expert pianism, and he was warmly recalled a number of times. There were also excellent performances of Haydn's symphony in E flat (B. and H. No. 1); an "overture" of Handel in D; and Smetana's symphonic poem, "The Moldau."

The Handel and Haydn Society gave last night a superb performance of Verdi's "Manzoni Requiem," in Symphony Hall. The chorus, high as its standards have been throughout Emil Mollenhauer's régime, sang with exceptional spirit and technical finish, and the quartet of soloists was a rarely felicitous choice on the part of the management. These soloists were: Alma Gluck, of the Metropolitan Opera; Ernestine Schumann-Heink, George Hamlin and Clifford Cairns. Mme. Gluck displayed a voice of much freshness and color, and she sang with a fluency and directness of appeal which brought her nearer the style of the Italian music than any of the other soloists. She is at the period of life when expression comes easily and is contagious. She phrased admirably, and her "Liberate me, Domine, de morte aeterna" was something to remember for its terror. Mme. Schumann-Heink sang with her usual breadth and authority, and Mr. Hamlin, too, was as usual brilliant and effective. Mr. Cairns gave a thoughtful and musicianly performance, and made a conspicuous effect in the awesome measures, "Mors stupebit." The voices of the solo quartet blended well, and the singing of the "Domine Jesu" was another feature of the evening worthy of especial praise. The performance was one long to be remembered, not only for its brilliance but for its association. The conductor's stand was draped with the American flag in honor of the great man who accomplished so much for his own, and our, generation, whose birthday was being remembered throughout this country. The hall was packed to its capacity and many stood in the aisles. O. D.

BROOKLYN CHAMBER MUSIC

Concert by Philharmonic Trio with
Theresa Rihm Soloist

Fourth in a series of six chamber music concerts by the Philharmonic Trio of Brooklyn under the auspices of the department of music of the Brooklyn Institute of Arts and Sciences was given February 18, the trio being assisted by Mme. Theresa Rihm, soprano. The members of the trio are Alexander Rihm, pianist; Maurice Kaufman, violinist, and Gustav O. Hornberger, 'cellist. They played the Schubert Trio, E Flat Major, op. 100, and the Lalo Trio, No. 3, in A Minor, op. 26. Mme. Rihm's songs were Parker's "In May," Scarlatti's "Violette," Wolf's "Zur Ruh," Schubert's "Gretchen am Spinnrad" and Schoenfeld's "Slumber Song." The entire performance was an artistic pleasure of unusual nature.

Mme. Rihm's pupil, Lottie C. Black, soprano, scored an emphatic success in a recent recital at Berkely School, Brooklyn, revealing an exceptional quality of both voice and musicianship. She was obliged to respond to numerous encores. Another pupil of Mme. Rihm, Martha S. Tourte, recently passed the examination for teacher of music in the public schools of New York, and is to-day the youngest teacher of music in the schools.

Edison Making Musical Researches

Thomas A. Edison, the inventor, celebrated the sixty-fourth anniversary of his birth on February 11 and incidentally announced that he had been engaged in musical researches.

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"When I have any spare time I study music," he said. "You will be surprised to learn that, but it is true. When I was young I was denied the opportunities to develop myself along aesthetic lines, but now I am doing more of it. Last night I waded through several hundred compositions. Of course, I did not execute them. I have a machine that does that for me. I am investigating the construction of music and have found, to my surprise, that there is very little originality in it. All waltzes are nearly the same and musical composition is full of plagiarism. Most writers of music merely take old themes and work them over, but Beethoven is one who escapes that charge. His compositions will always live."

A Word to the Wise Young Composer

"We fear," says a writer in *Musical News* of London, "that it is sometimes imagined that simplicity is synonymous with weakness, and that to be natural is the same as being non-progressive. Not all music is for musicians; a very large quantity is wanted for the people, and we see no reason why this should not be as good of its kind as the other. As Sir Edward Elgar pointed out a little while ago, there is a broad field here to be tilled by our young composers if they will only have the courage to venture upon the task. By undertaking this they will certainly be doing a good work for the art of music, as well as a great benefit to themselves. Popular

music should be good, but it should not be heavy also, and musical salvation does not lie in always emulating Strauss or Debussy. What is the good of writing tone-poems that nobody hears, and would not like if they did hear them?"

Miss Mundell's Pupil Wins Laurels in La Porte, Ind.

LA PORTE, IND., Feb. 20.—The musicale given recently by Mrs. Hobart M. Cable and her daughter, Mrs. Marie C. Manning, in honor of Miss Beach, was a delightful occasion. An entertaining program was given by Miss Beach, of New York, a pupil of M. Louise Mundell, Mrs. Marion Chase Schaeffer of Chicago, and Ruth Mann, of Laporte, with Mrs. William E. Taylor, Jr., as accompanist. Miss Beach possesses a clear, lyric soprano voice of tender and sympathetic qualities, and her songs were superbly rendered, indicating excellent control of a voice particularly noted for its sweetness and finish.

Julius Thornberg, the new concert-master of the Berlin Philharmonic Orchestra, has, like his predecessor, Anton Wittek, a wife who is an accomplished concert pianist. They recently gave a sonata evening together.

Arthur Hartmann, the American violinist, has been playing in Italy.

Sigismond STOJOWSKI

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ALEXANDER HEINEMANN

IN NEW YORK, CHICAGO AND MILWAUKEE

COMMENTS OF THE LEADING CRITICS:

HEINEMANN'S RECITAL CHARMS LARGE AUDIENCE

Rival of Dr. Ludwig Wüllner Firmly Established in Hearts of City's Music Lovers

Judging from the audience that filled Mendelssohn Hall yesterday afternoon, the vogue of Alexander Heinemann, German *lieder* singer, seems to be as great and as firmly established as that achieved by his fellow countryman and rival artist, Dr. Ludwig Wüllner.

Mr. Heinemann has been heard in this city only a few times, and at his recital yesterday there was nothing to blur or blemish the richness of his tones. His remarkable range and quality increased the admiration already entertained for his splendid sense of interpretation and his eloquent renditions.

Whether the offering (and the program included almost twenty songs) was tragic, sentimental or pathetic, Mr. Heinemann rose to heights in his dramatic intensity or gentle tenderness, which compelled the most enthusiastic response from the delighted listeners. He most assuredly understands the art of making each song a tone picture, while his clear and distinct pronunciation of the words of the various numbers adds to the enjoyment of his delicate shading and expression.—*New York American*, Jan. 24, 1911.

The size of the audience which greeted Alexander Heinemann at Mendelssohn Hall yesterday afternoon, his third song recital in this city, served to testify to the appreciation which music lovers will also show to a singer, man or woman, who will really interpret songs, familiar or unfamiliar as they may be. Mr. Heinemann was manifestly encouraged by the responsiveness of his hearers to his intelligent and artistic work.

There was variety enough in the program, though at first glance it seemed to promise naught of the sort. In addition to many of the German classic *lieder*, there were many modern songs, songs by Hans Hermann being especially well received. There were also two songs and a ballad by Dr. Elsenheimer, in one of which, a "Slumber Song," Mr. Heinemann tempted fate by using the English words. The vernacular suffered far less than is usual in such excursions.

The accompaniments played with much discretion and taste by John Mandelbrod added no little to the pleasure of the audience.—*New York Evening Sun*, Jan. 24, 1911.

Alexander Heinemann, with his excellent diction and dramatic manner, sang German *lieder* at Mendelssohn Hall yesterday afternoon until he had aroused his German auditors and the Americans as well to a pitch of fervor where they were quite ready to hear him sing for the remainder of the afternoon and well into the evening.—*The Evening Telegram*, Jan. 24, 1911.

Alexander Heinemann, the German *lieder* singer, gave another song recital at Mendelssohn Hall yesterday afternoon. His vigorous and dramatic singing was applauded warmly by an audience of good size. One of the most enjoyable features of the program was a group of songs of Hugo Wolf—"Fussreise," "Verborgtheit," "Heimweh" and "Storchenbotschaft." Not only are the songs uncommonly interesting in themselves—and only "Verborgtheit" is very familiar here—but Mr. Heinemann sang them as if he felt a particular sympathy with them.—*New York Globe*, Jan. 24, 1911.

The favorable impression made by Alexander Heinemann at his first appearance in Chicago with the Amateur Club was confirmed and strengthened in the recital he gave yesterday afternoon at Music Hall. The audience, which



ALEXANDER HEINEMANN
The Distinguished Lieder Singer and His Accompanist, John Mandelbrod

filled about two-thirds of the hall, evidently enjoyed it, several encores being given. Heinemann's voice is a powerful one, enabling him to bring out the climaxes of the songs. With this power he combines an excellent use of *mezza voce*, and in the mezzoforte his voice is round and of agreeable timbre. His enunciation is at all times admirable, and his faculty of characterization is many-sided. * * * The accompaniments were furnished by John Mandelbrod in an entirely satisfactory manner. He really does give the necessary background of the songs; he is not afraid of the heavier shades, and consequently there is more variety than usual.—*Adolf Brune in the Chicago Inter-Ocean*, Jan. 16, 1911.

Alexander Heinemann, the *lieder* singer from Berlin, who is generally recognized as here to perpetuate the vogue established by Dr. Ludwig Wüllner, gave a recital yesterday afternoon in Music Hall under the auspices of F. Wight Neumann. Alexander Heinemann is a pleasant personality, in all points opposed to the ascetic, lean visaged Wüllner, yet having artistic kinship, in that interpretation takes the place of any winsome, innate beauty or richness of tone; they both represent the function of diction in its highest estate.

The Heinemann recital yesterday was freighted with good messages that interpretatively, not to remark tonally, surpassed the strange, weird recitations like the Wüllner hysterics and flesh creepers. The Heinemann vein has sweetness

and light and humor that it is not sepulchral, giving dramatic color and emotional valuation to a peculiar class of songs that lend themselves for such exposition.

He has the gift for emphasis rightly placed, a mastery in the telling art of dynamics, and a second sense of melodic inflection for modifying tone to suit the color of the mood, while he exercises much charm in revealing the poetic valuations of quaint old songs of long ago.

The program was interesting and its revelation pleasurable despite the defects that would be scored against a native artist attempting the same things in the vernacular.—*The Chicago Daily News*, Jan. 16, 1911.

German vocal art was given representation at a recital presented in Music Hall yesterday by Alexander Heinemann, a baritone well known to the frequenters of concert halls in the empire of the Kaiser.

Mr. Heinemann is a member of that growing cult of song interpreters the high priest of which is Dr. Ludwig Wüllner. It is a cult which puts into prominence the message of the song and into much less prominence the vocal manner in which that message is set forth in tone. That Dr. Wüllner and a number of his followers are unable to sing has interfered but little with their success—success which has been gained by the accentuation of the emotional and dramatic peculiarities of the texts of songs in which they have been heard. The interpreter of the songs on the

program of this recital in Music Hall has the advantage not only of possessing a voice of excellent quality, but of knowing how to use it. Mr. Heinemann lacks, it is true, the gaunt, impressive, dominating presence of Dr. Wüllner, but his singing is, as compared with the singing of his model, infinitely more soothing to the ear. In *mezza voce* effects he accomplishes beautiful results, and even in passages requiring great strength and fervidity of passion Mr. Heinemann does not altogether neutralize the worth of his efforts by his over-indulgence in physical strenuousness.—*Felix Borowski in the Chicago Record-Herald*, Jan. 16, 1911.

Another interpreter of German *lieder* whose name has been spread widecast appeared in Music Hall yesterday afternoon. He proved to be an interesting artist, to whom his auditors warmed as the afternoon advanced, and they understood better his art. In appearance Mr. Heinemann looks rather like the typical character actor, with unctuous smile, merry eye, who sang with all his heart and was unfeignedly pleased when the audience showed that they enjoyed it.

Nature blessed him with a voice of rich quality, far better in timbre than the *lieder* singers of his land have accustomed us to, and he has studied its use with care until he knows how to handle it. He has feeling for tone as tone, to get at the musical expression through a tone which shall have beauty in it as other instruments have. *Lieder* singing is not merely declamation, as some would have us believe, but the illustration of poetry through music, and how this is to be done by one who uses the voice not as an instrument but only to utter the words with some approximation to the pitch passes our comprehension.—*Karleton Hackett in the Chicago Evening Post*, Jan. 16, 1911.

Those present last evening gave ample evidence of their appreciation of Mr. Heinemann's uncommon attainments. His voice is of excellent timbre and he has the power of realizing very different musical conceptions, so whether it is a song in dramatic effects—such as the "Robespierre" or "Der Sieger," by Kaun—or a tender love sentiment, one is always impressed by the refinement of his style. He sings with charming effects also songs like "Der Kuss" and "Ach, Moder, Ich will a Ding haben," with which he delighted his hearers last evening. His control of *mezza voce* is unusual and he obtains many delicate effects. All in all, he appears to be an artist of much culture and very keen perception.—*Milwaukee Evening Wisconsin*, Jan. 18, 1911.

HEINEMANN RECITAL

Mr. Heinemann is able to take a group of songs, some of them of only indifferent merit, from the composer's standpoint, and still make them interesting and convincing. At a second hearing the listener seizes one phase after another of Heinemann's singing and considers each of supreme excellence.

Mr. Heinemann is a past master in making the most of his vocal possibilities, or rather disguising his limitations. He makes a small voice swell with tremendous power. He extends his vocal range up and down with apparent ease and celerity. The listener is conscious only of hearing the entrancing vocal story and forgets vocal capacity and acquired refinements completely.

The Wüllnerized dramatic plan of singing will always have opponents. The plan of using gesture, pose of head and body and facial expression to enhance the value of the tone and illuminate the text with every art seems to be justified when used by Mr. Heinemann.

John Mandelbrod furnished accompaniments which were responsive and sympathetic and in harmony with the musical methods of his vocal master.—*Milwaukee Journal*, Jan. 18, 1911.

MANAGEMENT OF R. E. JOHNSTON, ST. JAMES BUILDING, NEW YORK CITY

ECHOES OF MUSIC ABROAD

Humperdinck to Compose a "Fra Angelico" Opera Next—Busoni Protégé Leaves Unappreciative England for Berlin with Parting Shot at English Managers—Debussy's Long-Promised Musical Versions of Edgar Allan Poe Tales Still Kept in the Background—Marie Hall Takes Unto Herself a Husband—A Plea for All-British Music for the Coronation

PAINTERS who occupy large niches in the history of their art are to be the next fad as subjects of lyric dramas. Engelbert Humperdinck is now evolving the scheme of a new opera of which the central figure is to be Fra Angelico, the celebrated fifteenth century painter of saints and angels. Giacomo Puccini, too, despite his recent disclaimer of any new projects, is reported to be planning a new work of Dutch coloring with Franz Hals as the hero.

Humperdinck's "Königskinder" fared better with the press and public on the occasion of its Wiesbaden premiere than it had in Berlin—but, of course, no one familiar with existing conditions in Berlin expected it to repeat its New York success there, for Berlin never forgives an artist, whether creative or interpretative, a success made first outside of Germany. In the Wiesbaden production Fräulein Engelt was the *Goose Girl*; Heinrich Hensel, her royal lover; Herr Geisse-Winkel, the *Fiddler*, and Frau Schroeder-Kaminsky, the *Witch*.

DEBUSSYITES may as well possess their souls in patience, for they have still a long time to wait before they will have an opportunity of gratifying their curiosity regarding the French ultraist's musical transfiguration of Edgar Allan Poe's "Devil in the Belfry" and "Fall of the House of Usher." The composer of "Pelléas et Mélisande" admits that he has laid aside these subjects for the time being, so engrossed is he in Debussyzing d'Annunzio's new mystery play. As for his new version of the *Tristan* story, "L'Histoire de Tristan," he preserves an eloquent silence on that point.

"Don't ask how my works are getting along," he said the other day to Georges Delaquis in the course of a conversation reported in the *Paris Excelsior* and quoted in the *Musical Standard*. "I don't know myself. At this moment I am working at Gabrielle d'Annunzio's 'Saint Sebastian' and this is wholly occupying me. The poem is very beautiful; it really contains treasures of lyric imagination. D'Annunzio—it is a pleasure to say it—is an artist of the race of 'vivifiers.' When he appears life enters with him, energetic and fruitful. And then he is an extremely good musician. A composer could not have a more precious collaborator. One thing inconveniences me in this work—it must be finished by a fixed date. That terrifies me. I am paralyzed by the idea and cannot think of anything else."

"So," M. Debussy was asked, "you have abandoned the other compositions you were working at—'Le Diable dans le Beffroi,' 'La Chute de la maison Usher'?"

"Yes, for the moment. These works are fairly well advanced, but as I have no manager or collaborator worrying me to finish them I can proceed with them in peace. It is not the quantity of one's work that matters; it is preferable to put as much of one's self as possible in just one, or in any case in just a few only."

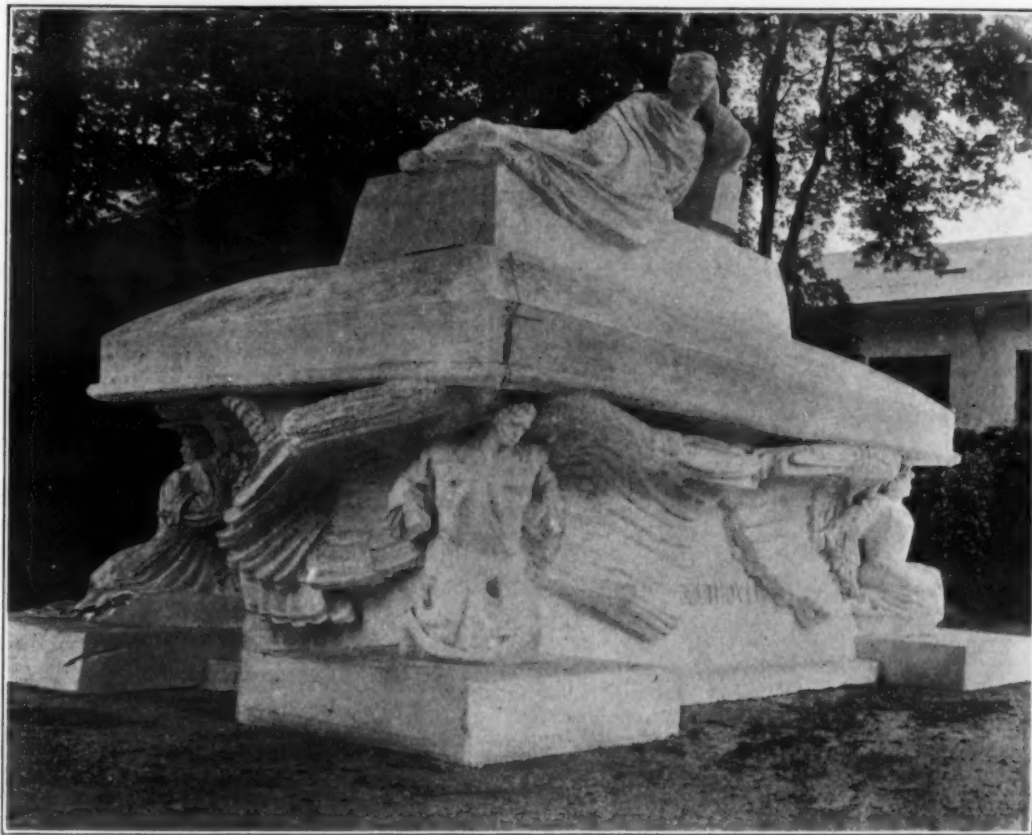
"It is said that you are orchestrating Rameau's 'Pygmalion' for a performance at the Théâtre des Arts."

"True, but it is impossible to say when it will be done. I have no time to work at it now. It is certainly not a very long task, but I am much interested in going back to these delicious old scores, their true character, which the intervention of copyists and conductors has corrupted."

"And is not 'Pelléas et Mélisande' about to be performed in several foreign towns where up to now it was unknown?"

"I cannot say for certain; I know absolutely nothing about it. And for me the interest is not in that direction. It is in

music itself, in the music which is being created, in the music one loves! I, I love it passionately, and it is for love of it that I strive to rid it of certain sterile traditions that enshroud it. It is a free, a spontaneous art, and open-air art, an art to be measured with the elements—the winds, the sky, the sea! It must not be made confined and scholastic.



THE NEW BEETHOVEN MONUMENT IN PARIS.

Paris's new monument to Beethoven here reproduced is effectively placed in the Bois de Boulogne, where it was recently unveiled. This, the first tribute of its kind to the German immortal that the French capital has ever had, is the work of the sculptor Charmoy.

"Of course, ingenious writing, the trade of composing is very quaint and interesting. I myself was enthusiastic in that direction once upon a time. But I thought over it a good deal, and conclude that the writing of music would gain by being simplified, by the means of expression's being more direct. Do not conclude from my saying that that I want to place myself at the head of a school or to be a reformer! I want simply to express as sincerely as I can the sensations and sentiments I feel; I care little for the rest."

"I have been represented in all sorts of attitudes which I have never taken up towards the great masters. I have been reported as saying things about Wagner, Beethoven, that I have never said. I admire Beethoven and Wagner but I refuse to admire them in a block just because I am told that they were great masters! Never!

"In our time, to my way of thinking, people behave with most unpleasant servility towards the 'great masters'; I desire the freedom to say that a tiresome page wearies me, whoever its author was! But I have no theories, no prejudice. I strive to be a sincere man in my art and my opinions—just that. But I consider that there is something aristocratic in art that must not be compromised. That is why I have small desire for big successes and noisy notoriety."

"Let me say once again—I am not the man of my legend. I am just fond of quiet, peace, work, isolation; and anything may be said about my music for what I

care. I do not ask to be imitated, or that my music should exercise any influence whatever on anyone. I want to remain independent. I do my work as I must, as I can—and that is all I can tell you."

Time was when Debussy would scarcely open his lips to the press. Who can say that the first success of "Pelléas et Mélisande" was not partially due to the mystery that more or less shrouded the composer's personality? Can it be that he is becoming infected with the germ of Richard Strauss's garrulity?

EARLY in the month Fritz Kreisler applied the customary German dimensions to his concert program in London. Few violinists—or pianists, either, for that matter—would think of making up a program for a concert with orchestra in Berlin or any other of the larger German cities to contain fewer than three concertos. A great deal more water will flow under the bridges before such a program form becomes popular in this country; nor has it

of this glorious vision of the mighty Beethoven, played by the pupil of Busoni, right in the heart of this teeming industrial population. How often anywhere can opportunities be found for such an experience as all these sonatas in a few weeks?"

Mr. Petri has not minced matters in giving his reasons for leaving England to the *London Daily News*—reasons of more than local significance, and bound to awaken a sympathetic echo in the heart of many a musician unknown to him:

"I feel I am born to play the pianoforte, not to teach it, and I have come to the conclusion that I never shall make my way as a pianist as long as I am in Manchester."

"Why this should be so I do not know; but the fact is there, nobody will engage you as long as you hold a provincial post. The circle of towns where I played has become smaller and smaller during those five years, till now I play merely in Manchester and suburbs—becoming a sort of local slum-pianist. In England they do not want me because I am in England; on the Continent they do not want me, either—also because I am in England."

"I have no appointment in view, and, for all I know, I may be selling matches or grinding an organ in the streets of Berlin next winter. But, even so, I shall risk it. Berlin is the town where a pianist has a chance—it is also the town where I have friends, and my best friend, Busoni."

"And then I may get on. They may even engage me in Liverpool or London, which they have not done a single time in the last five years, as, for concert agents, the distance between Liverpool and Berlin is smaller than the distance between London and Manchester."

PARIS is now threatened with a tidal wave of German opera in June. Directors Messager and Broussan have arranged to give three complete "Ring" cycles, one to be conducted by Arthur Nikisch, one by Felix Mottl, and the third probably by André Messager himself; while contemporaneously a picked company from the Dresden Court Opera will give twelve performances of Straussian music drama, six of "The Rose Cavalier" and six of "Elektra." The German onslaught is to be partially offset, however, by the ministrations of a Russian company, headed by Chaliapine, in Russian operas at the Châtelet at the same time.

Marguerite Carré, the picturesque wife of the director of the Opéra Comique, is credited with managerial aspirations. Rumor has it that she is to take over the Colon Theater, in Buenos Ayres, for part of the Summer and institute a régime of modern French opera there.

THOUGH long known for the technical "stunts" he has made of Chopin's Etudes and for various other "arrangements," Leopold Godowsky had put forward no special plea for recognition as a creator in music before bringing out his pianoforte Sonata in E Minor at his recent Berlin and London recitals. Its ineffectiveness has already been dilated upon in *MUSICAL AMERICA*. A further idea of the impression it created in London may be gleaned from the general tone of *The Observer's* review, which incidentally provides a more complete summary of its formal structure than has hitherto been given:

"The work, save for the first movement, which follows, somewhat spasmodically, it is true, the ordinary lines of construction, is scarcely a sonata. It is much more in the nature of a series of fanciful pictures; a form that served Schumann so well as a medium of expression. M. Godowsky, after dealing fairly successfully with the considerations of his form in the opening section (something in the manner of Chopin, but without the strength of theme), follows up with an 'Aria,' an 'Intermezzo,' 'Scherzando,' a 'Valse,' a 'Retrospect,' a 'Larghetto lamentoso,' a 'Fuga' (on B-A-C-H) and a 'Trauerzug,' undertaking a whole gamut of emotions, and providing conventional clues to their import."

"As a whole the work is little better than a small procession of casual improvisations, but as it is M. Godowsky who is improvising and the material is obviously built around the facility of an extraordinary

[Continued from page 14.]

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AFTER THE OPERA: AN ART TRAGEDY

CHARLES HENRY MELTZER IN NEW YORK AMERICAN

CHARACTERS.

MRS. GOLIGHTLY, fat, fair, fifty, overdressed.
MR. GOLIGHTLY (her husband), sixty and still making soap.
M'RIE (her niece, twenty and untrammelled).
MR. MAURICE GOLDHEIMER, fifty-five and in finance.
ALGY, of the Opera Club, twenty-five and ingenuous.
THE HEAD WAITER, age unknown.

Place: An Over-gilded Restaurant.
Time—11:30 P. M.

(Mrs. Golightly, Mr. Golightly, M'rie, Mr. Maurice Goldheimer and "Algy" burst into the restaurant, after divesting themselves of their wraps. A table of honor has been reserved for them near a window, on the Broadway side. The head waiter moves obsequiously to welcome them.)

HEAD WAITER (presenting the menu to Mr. Golightly): Lobsters?

MRS. GOLIGHTLY: What?

HEAD WAITER: Algy Newburgh?

MRS. GOLIGHTLY (reassured): Oh!

MR. GOLIGHTLY (impressively): Algy Newburgh. Porterhouse steak. Salad. Usual wine.

HEAD WAITER: Yessir.

MR. GOLIGHTLY: How's that, Goldheimer?

MR. GOLDHEIMER: Fine. Fine.

(Head waiter withdraws. The entire party sighs expectantly. A band, behind a group of palm trees, plays "The Rosary.")

ALGY (alertly): Ah, "The Rosary."

MRS. GOLIGHTLY (fanning herself happily): Ah!

M'RIE: Why, auntie, that old chestnut.

MRS. GOLIGHTLY: Give me toons!

ALGY: Me, too.

MR. GOLDHEIMER: Me, too. That awful "Pelléas" was the limit.

MR. GOLIGHTLY: The limit. And they call that Matter-link stuff music.

M'RIE: Dee-bussy, auntie.

MR. GOLIGHTLY: Dee-bussy, was it? Well, "Loosher" for mine.

MR. GOLDHEIMER: Let's have a cocktail.

(Cocktails are served.)

MRS. GOLIGHTLY: My dears, I really thought I should have died. If that's an opera—

M'RIE: It ain't. It's—it's—a lyric drama.

MR. GOLDHEIMER: A nightmare.

MRS. GOLIGHTLY: And did you see how they all glared when we come out?

ALGY: Oh, shucks. Who cares?

MRS. GOLIGHTLY: That long-haired chap. He looked as if he'd eat us.

ALGY: Poor chap. He had to stay there. He's a critic.

MRS. GOLIGHTLY: Well, let him mind his business, then.

MR. GOLDHEIMER (indulgently): I guess it makes 'em sour to have to sit through all those things.

MR. GOLIGHTLY: And explain 'em afterwards.

ALGY: Some one has to, you know.

(The band begins the popular sextette from "Lucia.")

MRS. GOLIGHTLY (closing her eyes): Ah, "Rigoletto."

M'RIE: It's "Loosher," auntie.

MRS. GOLIGHTLY: Is it?

MR. GOLDHEIMER: They say this "Pelléas" made quite a stir in Paris.

MR. GOLIGHTLY: Did, did it? And nothin' doin' through it all from start to finish. Not one darned air in it. Indecent, too, so far as I could see.

(Algy presses M'rie's foot under the table.)

(The Head Waiter serves the wine and lobster.)

M'RIE: But Mary Garden's just too cute for anything.

ALGY: She's great in "Thighs."

MR. GOLDHEIMER (winking at Mr. Golightly): No need of critics to explain "Thighs." Eh, Golightly?

MR. GOLIGHTLY (winking): No, indeed.

MRS. GOLIGHTLY (austerely): Golightly! You forget M'rie. For my part I prefer that German opera we saw last week. You know, M'rie.

M'RIE: Yes. "Meistersinger."

MRS. GOLIGHTLY: And such a pretty plot. What was it, dear?

M'RIE (embarrassed): Why—er—it's all about a singing competition. And—in the end—he wins.

MRS. GOLIGHTLY: Yes. Beckmesser.

M'RIE: No, arntie. Walther.

MRS. GOLIGHTLY: Oh, I thought he was the funny man with the guitar. They

make the house so dark that one can't read those books.

MR. GOLIGHTLY: Much good it is subscribing if we're hidden.

ALGY (to M'rie): I didn't mind. Did you?

M'RIE (to Algy): Ssh, Goldheimer.

MRS. GOLIGHTLY: Was that Lord Noodle in the Silver box to-night?

ALGY: The old boy with the glass stuck in his eye? Yes, that was he.

MRS. GOLIGHTLY: My! He's no chicken.... Some more lobster, please.

MR. GOLDHEIMER: They say Caruso's sweet on Lillian Grenville, the Chicago star.

M'RIE: And oh, she's just exquisite.

MRS. GOLIGHTLY: I heard he was engaged to Mme. Destinn.

M'RIE: Of course not, auntie. Scotti's got his eye on her.

MRS. GOLIGHTLY (admiringly): There ain't a thing that niece of mine don't know. And you should hear her French.

That Garden girl ain't in it with her. When do you sail, Mr. Goldheimer?

MR. GOLDHEIMER: In June, I guess, if I can straighten out that Cuban deal.

(The Head Waiter hovers about with the steak and refills the glasses.)

MR. GOLIGHTLY: I'll stay right here.

No gay Pa-ree for me. No, sir.

MRS. GOLIGHTLY: Oh, well. M'rie and me can get alawng if Algy goes.

ALGY (squeezing M'rie's hand): You bet.

(Just then the band breaks into strange, sad harmonies. Mrs. Golightly's face turns pale. Mr. Golightly drops his fork.)

MR. GOLIGHTLY: What's that?

MRS. GOLIGHTLY: The nightmare!

MR. GOLDHEIMER (groaning): "Pelléas!"

MRS. GOLIGHTLY: Oh!

MR. GOLIGHTLY: Here—you—head waiter—

(He slips a dollar bill into the Head Waiter's hand.)

Tell 'em to stop. I won't have it. I won't have it.

HEAD WAITER: Yessir. No, sir.

(The Head Waiter hurries to the musicians. They stop. Presently they are heard playing a potpourri from George Cohan's latest offerings.)

MRS. GOLIGHTLY: Ah!

MR. GOLIGHTLY: Oh!

MR. GOLDHEIMER: Oh!

(The party goes on eating.)

NO END.

Deserts Musical Stage for Marriage

MILWAUKEE, Feb. 20.—"I shall never sing professionally again," the words of Mrs. David S. Rose, better known to the concert and dramatic stage as Rosemary Glosz, mean the retirement of the versatile singer-actress to pursue domesticity as an avocation. Mr. and Mrs. Rose are in Milwaukee for a visit of several weeks. Mr. Rose served as Mayor of Milwaukee for eight years, his fourth term ending in 1910. Mrs. Rose is best known for her Sonia in "The Merry Widow." She was expected to have created the part, but nervous prostration overtook her on her arrival and Ethel Jackson received the honor. Mr. and Mrs. Rose were married three months ago, shortly after the death of Mr. Rose's first wife. M. N. S.

Mormon Choir Can't Sing Here

SALT LAKE CITY, Feb. 17.—On account of the attacks on the Church by popular magazines, the first president of the Mormon Church has forbidden the Tabernacle choir to go to New York to sing an irrigation ode before the National Land Show next October.

A Correction

In MUSICAL AMERICA two weeks ago it was erroneously stated that Kitty Cheatham had been invited by President and Mrs. Taft to sing at one of their musicales. The President and his wife, it appears, were to attend the musicale in question, although it was not given under their auspices.

PAULO GRUPPE, 'CELLIST, PLAYS IN LOUISIANA

His Shreveport Audience Applauds His Brilliancy—An Excellent Rendering of Dudley Buck Contato

SHREVEPORT, LA., Feb. 15.—Before an audience not large in number but loud in its applause, Paulo Gruppe, the young 'cellist, gave a most interesting recital at the Travis Street School Auditorium, Friday, February 3, under the auspices of "Polymnia." He fully deserved the applause that greeted him. His tone was rich and full, and he displayed much brilliancy. Mr. Gruppe seemed to have mastered the art of bringing out exquisite tone and expression from his instrument. His interpretation was excellent, and he carried his audience with him throughout the program. His technical ability was well brought out in the heavier numbers and his artistic musical temperament was shown in the lighter pieces. Too much praise cannot be given the capable accompanist, Mrs. Harriet Bacon MacDonal.

The following is, in part, a criticism from the Shreveport Times of the cantata, "Coming of the King," given Sunday, January 29, at St. Mark's Church, by the boy choir:

"Dudley Buck's 'Coming of the King,' so beautifully rendered on New Year Sunday, was again sung on last Sunday to a large and cultured audience by the vested choir of St. Mark's Episcopal Church. The opening solo was especially suited to the sympathetic, liquid tone quality of Mr. McCollum's voice, and rendered in a finished manner. The tenor solo sung by Mr. Poleman was brilliant and declamatory in style and most pleasing. The 'Virgin's Lullaby,' sung by Dora Jones, is one of the most pleasing numbers of the work and was admirably rendered and with excellent enunciation. The boy sopranos, Calhoun Allen, Bryan Ardis, Byron Warner, Geisen and Gordon Lampkin, gave short solos in a most pleasing, clear voice. The baritone solos were admirably taken by James McCann and Ernest Hawkins.

"After all, the finished production of this beautiful cantata, probably the most finished and artistic from the musician's standpoint ever given in our city, was due to the master musician who presided at the organ. It is to the choirmaster and organist, E. H. R. Flood, that appreciative thanks must be rendered."

St. Mark's Choir, under the direction of E. H. R. Flood, is considered one of the best of the South. Although reorganized only three years ago, it has given the following works: "Two Advents," Stainer's "Crucifixion," Dubois's "Seven Last Words," Loveland's "New Born King," and Dudley Buck's "Coming of the King." On Good Friday the choir will render again Dubois's "Seven Last Words," with full orchestra.

Shreveport music lovers are indebted to Mr. and Mrs. Flood and Mr. Demanche for the very choice program of classical music enjoyed at their recital Tuesday evening, January 31. The program included compositions by Handel, Rossini, Dvorák-Wilhelmj, Brahms-Joachim, Mendelssohn, Ronald, Allister, Schubert-Wilhelmj and Hauser.



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FINAL CONCERT FOR RUSSIAN SYMPHONY

**Tschaikowsky Opera Feature of
Program—Imposing Array of
Assisting Artists**

The most noteworthy feature of the last concert of the season of the Russian Symphony Orchestra, given in Carnegie Hall, New York, on Thursday evening of last week, was the imposing array of assisting artists. There was the St. Cecilia Choral Club, of which Victor Harris is conductor; Mary Cracroft and Raymond Havens, pianists; Nina Dimitrieff, the Russian soprano; Lealia Joel-Hulse, contralto; Nathan Coster, tenor, and Bertram Schwahn, bass. Some of them did admirably; others less so.

The singers, with the exception of the chorus, contributed their services only in the rendering of a number of excerpts from Tschaikowsky's "Eugen Onegin." Mme. Dimitrieff and Mr. Schwahn easily carried off first honors. The Russian soprano was in exceptionally good voice. She reached her greatest heights in the letter scene, which she sang in Russian. This episode calls for the ability to express a wide range of emotions, and its vocal demands are not of the slightest. Mme. Dimitrieff gave full expression to Tatyana's love, hope or anxiety, and her tones sounded richer and purer than at any other time she has sung here. Her English enunciation in the other portions of the opera that were sung was excellent.

Mr. Schwahn delivered the music of Onegin with a voice of fine resonant quality, virility of expression and clear-cut articulation. His share of the duet with the soprano was done with fine regard for the dramatic possibilities of the scene. Less pleasing was the work of Nathan Coster, the tenor, whose voice is marred by a tremolo and a disagreeable "bleat" in the upper register. As far as intelligible treatment of the text is concerned, he might as well have sung in Korean. Miss Joel-Hulse acquitted herself acceptably, even if not brilliantly, in the contralto part.

The St. Cecilia Club sang the chorus, "Pretty Maidens," from the opera, excellently. Even better was their work in Tschaikowsky's "Legend" earlier in the evening. It was done with smooth tone quality, sureness of attack, good phrasing and intonation, and the audience made them sing it over a second time. Mr. Harris conducted.

Mary Cracroft and Raymond Havens, the pianists, played Rachmaninoff's "Fantasy," for two pianos, with sympathy, good tone color and excellent technic. The work itself, which was new to this city, is in four movements, intended to be of a widely diversified character. As a matter of fact, the whole thing is nothing more than a long and more or less rhapsodical improvisation which only once or twice crystallizes into an idea of definite musical value, and which becomes monotonous long before the end is reached. The two players were recalled to the stage several times at the close.

The orchestra, in addition to the "Eugen Onegin" music, which it did very roughly, played Glazounow's "Scenes from the Middle Ages" and Liadow's "Enchanted Lake." The former is in three parts, the first division depicting the departure of a band of Crusaders, the second being a "Troubadour's Serenade," the third a sort of "Danse Macabre," and the last a love scene which has already been played in this city under the title of the "Isle of Love." This last movement contains a sea picture that used to be effective when the Philharmonic,

NORDICA AND BERNHARDT DIVIDE HONORS FOR DRAWING POWER IN ALLENTOWN



Mme. Nordica and the Arion Society of Allentown, Pa., with Which Society She Was a Recent Soloist

THE accompanying picture is a reproduction of a snapshot photograph taken at the Nordica concert at Allentown, Pa., on January 20, and shows the prima donna with the Arion Society of that city.

At the diva's right is Professor James Prescott, of Philadelphia, the conductor of the society. Allentown has had two record houses this season, the first being drawn by Europe's great actress, Sarah

Bernhardt, and the second by America's great song bird, Lillian Nordica. Not only Allentown, but the entire Lehigh valley, and in fact all Eastern Pennsylvania, contributed to the success of the Nordica concert.

under Safonoff, played it, but that lost much in the haphazard rendering given it last week. The love melody in this division might have stepped out of certain pages of Puccini. The "Crusaders" section is of small value, but the next two are somewhat more interesting for their Gregorian character and clever instrumental effects, respectively.

Mme. Goldie's Studio Musicale

A musicale was given on the evening of February 11 by Beatrice Goldie, the vocal instructor, at her New York studio. Among those whose work was received with special evidences of favor were Nellie Mahon and Mrs. George Stavenow, contralto and soprano respectively. Both have received their entire vocal instruction under Mrs. Goldie and displayed abilities of a high order in songs by Schubert, Whelpley, Bohm, Denza, as well as airs from "Tannhäuser," "Bohème" and "Mignon." Emil Polak, the composer, played several of his compositions and some character impersonations were given by Sedell Moses.

Tili Jones, soprano, and Trude Frankenstein, both pupils of Sergei Klibansky, have just been engaged as leading singers for the Stadttheater in Lübeck, Germany, and the operetta in Amsterdam respectively.

MME. SAMAROFF GIVES RECITAL IN DES MOINES

Interesting Program of Piano Music
Shows Young American Artist
at Her Best

DES MOINES, IA., Feb. 20.—Olga Samaroff, the pianist, appeared in a recital before a very large audience at Drake Hall on the evening of February 12. She played a Bach Fugue, Chopin's B Flat Minor Sonata, and numbers by Brahms, Rachmaninoff, Juon, Scriabine and Ernest Hutcheson's transcription of the "Ride of the Valkyries." Mme. Samaroff is a player who enters into the very soul of a composition with results delightful to her hearers. She played the Bach with splendid rhythmic swing and clarity of utterance. In the exacting Chopin sonata she revealed thoroughly every emotional detail of the first three movements and delivered the finale with a technical proficiency that was nothing short of astounding. There was more opportunity for astonishment, however, when the pianist played the "Ride." Here she attained a sonority positively orchestral in volume and made the stupendous difficulties of the work disappear altogether. The remaining works

were all splendidly done. General consensus of opinion seemed to point to the fact that no finer exhibition of pianistic art had ever been heard in Des Moines.

Jeanette Durno Gives Piano Recital in Chicago

CHICAGO, Feb. 13.—Jeanette Durno gave a piano recital Sunday afternoon in Music Hall, electing a most trying and equally uninteresting composition in the Schumann C Major Fantasia for her very serious and ambitious program. She opened her recital with a fantasia by Bach, following with a Rameau Gavotte. The Rameau variations particularly were played with clarity and fine mechanical surety. While the Schumann Fantasia was performed with considerable impressive skill, it was an error to present it at all, as it is long and dull. She gave, among other selections, etudes of Chopin, a short selection of Richard Strauss, two inconsequential Debussy numbers and Liszt's Twelfth Rhapsody, the latter being very well played. C. E. N.

Crown Prince William of Germany is a good violinist and well instructed in counterpoint, harmony and orchestration. On a pinch, it is said that he can play almost any instrument in a regimental band.

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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

technic, it is scarcely necessary to enlarge on the musical value of the many disembodied ideas that vainly struggled to assert themselves during the sonata's somewhat lengthy course."

The London program further contained Beethoven's Thirty-two Variations, some of the shorter pieces by Brahms, a little Chopin, including the recital-giver's inevitable "left-hand-alone" arrangement of the Etudes and his paraphrase of motives from "Die Fledermaus."

Concerning Vladimir de Pachmann's first public experiment with Chopin's Sonata in B Minor the reviewer quoted above has this to say:

"It would have been more interesting to hear this work from M. Pachmann at an earlier stage of his artistic career. His present interpretation is so overgrown with exaggerative and unexpressive detail that it is quite impossible to tender it the smallest modicum of sympathetic criticism. The main themes in each movement were out of focus, certain passages seemed beyond the pianist's technical powers, and the general effect suggested the placing of the composer's delicate and fanciful personality in a hall of distorting mirrors."

THE erstwhile batonless conductor of the New York Philharmonic has been singled out from among his Russian fellows for an unprecedented distinction in his home land. In conferring upon Wassily Safonoff the Order of St. Anne in the first class with the star and ribbon—a decoration never extended heretofore to a musician—the Czar of all the Russians recognized the "patriotic services in the field of music" of the most widely known of Russian conductors. The recent Russian New Year's Day was the occasion.

"WHY not all-English music at the Coronation?" asks *M. A. P.* "The thing is feasible, although it would be difficult to exclude from the actual ceremony in Westminster Abbey the work of Handel, for example. At the last Coronation the Abbey music was almost entirely by British composers, chiefly Parry, Sullivan, Walter Parratt, Stanford, Bridge and Stainer; and

having gone so far, it should not be difficult for the authorities to 'go one better' when King George V is crowned. In any case the members of the choir and orchestra and the soloists might well be 'All-British.'

"Music, of course, will play a most important part at the Coronation. Sir Frederick Bridge, the famous Abbey organist, will again direct the arrangements. Sir Frederick has been organist at Westminster Abbey for some thirty-five years, and what he does not know about ceremonial music is hardly worth knowing.

"If Sir Frederick follows precedent, his Coronation forces in the Abbey will consist of organ and orchestra of eighty performers. The chorus will be composed of boys and men from the choirs of the leading London churches besides those of Westminster Abbey, St. Paul's Cathedral, the Chapel Royal, St. James's Palace, the Chapel Royal, Savoy and St. George's Chapel, Windsor.

"Among the chorus there will also be many musical celebrities. I do not know whether the veteran chorister, Wicks, of Wells Cathedral, is still at Sir Frederick Bridge's service; if he is, he will certainly be called upon, in which event he will have enjoyed the unique experience of singing at the coronations of William IV, Queen Victoria, Edward VII and George V. I believe that Sir Frederick's list of music for the ceremony will take the form of representing English church music over a period of several hundred years."

OF the recent marriage of an English violinist well known on this side of the Atlantic a late issue of the *Musical Standard* provides these particulars:

"Marie Hall was married on Saturday last at St. Marylebone Church, London, to Edward Baring, of Cheltenham, the director of the world tours of many distinguished artists, as also of the successful Gloucestershire, Bath and Chester Pageants. The bridegroom is known in the financial world as the chairman of several limited companies, and is largely interested in land development in this country and Canada. The bride was given away by Napier Miles, and a number of prominent persons in the social and artistic world attended the in-

formal reception, given by Lady Palmer, at No. 31 Seymour street, W.

Thus did Miss Hall celebrate the success of her recent South African tour by marrying her manager, who arranged it.

* * *

THE directors of London's venerable Philharmonic Society are using next year's projected centenary celebration as a filip to local creative genius. Edward Elgar, Alexander Mackenzie, Hubert Parry, Charles Villiers Stanford, Frederic Cowen, Landon Ronald, Granville Bantock, Walford Davies, Edward German, all have been invited to compose new works in honor of the Philharmonic's hundredth birthday in 1912, and all of them have accepted the invitation. J. L. H.

MINNA KAUFMANN'S RECITAL

New York Soprano Sings for Borden-town Military Institute

BORDENTOWN, N. J., Feb. 20.—Minna Kaufmann, the soprano, gave a song recital at the Bordentown Military Institute on the evening of February 17. She sang



Minna Kaufmann

a program that included Franz's "Im Herbst" and "Mutter, O Sing Mich zu Ruh," Ries's "Cradle Song," an air from "Traviata" Hahn's "Si mes Vers avaient des Ailes," La Forge's "Expectancy" and "To a Messenger," Ware's "Hindu Slumber Song," Spross's "Yesterday and To-day" and "Will o' the Wisp" and other songs by Arensky, Pessard, Salmon and Nevin. Mme. Kaufmann's beautiful voice has seldom been in better condition and she revealed the contents of each song with sympathy and a rare degree of poetic understanding. Her audience was intensely appreciative and obliged her to grant a number of encores. Mme. Kaufmann's unquestionable success was greatly enhanced by the accompaniments furnished by Florence Spurr.

"WITH" TOO MUCH FOR BONCI'S ENUNCIATION

Tenor Trips Over the Unconquerable in Memphis Recital—The Husses Heard in Private

MEMPHIS, TENN., Feb. 19.—The great musical event of this week was the appearance of Signor Bonci, the lyric tenor at the Goodwyn Institute Wednesday night, under the All-Star course conducted by Mrs. John A. Cathey. The audience was the largest that has gathered for these concerts this season. We have but one comment to make on an otherwise perfect program and that is that the sense of perfection is lost when Signor Bonci sings in English. His pronunciation is beyond criticism except the unconquerable "with" that is always the last enemy for the foreigner to overcome, but the spirit, the beauty of his wonderful voice is lost in the painstaking effort to pronounce this word correctly. The great tenor was in Memphis for several days and was a distinguished guest in one of the box parties at the Automobile Show.

The early part of next month Mr. Bispham comes as the next All-Star artist.

Ernest Bayne Manning, of New York, teacher in the National Academy of Music, was in the city last Monday on his way East, having concluded a tour of the West and South. Jean Johnson, one of the popular piano teachers here, entertained Mr. Manning Monday night at the Memphis Music studios, where a number of music lovers heard him give an interesting program of Liszt music interspersed with the Holberg Suite of Grieg and "Sea Pieces" of MacDowell.

Mr. and Mrs. Henry Holden Huss passed through Memphis en route to New York after a successful Southern tour. They visited the club rooms of the Beethoven club and met a number of the members. Mr. Huss very kindly played parts of his new concerto at the request of Miss Taenzler, a leading teacher and pianist here, who is studying this concerto, and Miss Huss very graciously gave a few songs, to the delight of those who were fortunate enough to hear her.

This little unexpected visit will probably result in these two charming artists coming to Memphis next season in joint recital.

S. B. W.

COMMENTS OF THE LONDON CRITICS ON

ELENA GERHARDT'S LONDON RECITAL

The Daily Telegraph, January 27, 1911.

Indeed it was a case of "Roses, roses all the way" for Miss Elena Gerhardt, who gave a vocal recital in Bechstein Hall last night, before a large audience, that waxed more and more enthusiastic as the evening progressed. In point of fact it is doubtful if this accomplished singer and fine artist has ever before achieved quite so emphatic a success as now, and this we say with full knowledge of her previous appearances. The singer was in superb voice and in unsparing mood, and was accompanied throughout with absolute sympathy by Miss Paula Hegner. Schubert, Brahms, Hugo Wolf, and Richard Strauss were the composers drawn upon to fill the scheme. But, very wisely as we think, the singer had omitted most of the songs by these composers in the interpretation of which she had already made her mark. Wolf's wondrous "Verborgeneit" and Strauss's "Heimliche Aufforderung" of course, we had heard Miss Gerhardt sing ere this, but never, if we are not in error, had she previously sung Schubert's superb "Wanderer an den Mond," or the lovely romance "Der Vollmond strahlt," from "Rosamunde"; the truly Schubertian "Die Unterscheidung" or "Freude der Kinderjahre," all of which were interpreted with complete understanding, rare spirit, and masterly ease. So also, it was the case with the Brahms group, the full humor of "Sag' mir O schönste Schäf'rin" and of "Der Jäger" being realized and expressed, the "Wiegenlied" sung with finest delicacy, and the "Ständchen" with such a sense of its meaning that it had to be repeated. It is, however, impossible to mention in detail all the fine flowers in this beautiful bouquet. Enough has been said to show how delightful the evening was.

The Morning Post, January 28, 1911.

There was a large, deeply attentive, and enthusiastic audience at Bechstein Hall on Thursday, when Miss Elena Gerhardt gave a vocal recital. Miss Gerhardt possesses to an extraordinary extent the power of adapting her vocal color and style of delivery to the sentiment expressed, and is disposed to exact full recognition of her power in this direction by employing it to the furthest limits. The most popular of her interpretations was that of Brahms' "Der Mond steht über dem Berge" and the reason of its great appeal was the vividness of

its characterization and its effectiveness as vocalization. Another of Miss Gerhardt's peculiar powers is her command of sustained mezza-voce which was employed to lend appropriate mood to Schubert's "Wohin" and Brahms's "Wiegenlied." Her Lieder singing is of surpassing quality.

The Standard, January 27, 1911.

Miss Elena Gerhardt, who gave a recital at Bechstein Hall last night, is an ideal interpreter of German songs. Her program included such old favorites as Schubert's "Wohin," Brahms's "Wiegenlied" and Hugo Wolf's "Verborgeneit." Comment on her performance of them is superfluous beyond stating that often as she has sung them it is doubtful if they have ever received a finer treatment. Two of Schubert's, "Wanderer an den Mond" and "Die Unterscheidung" she sang here for the first time, and with a clearness of diction and completeness of technique that called forth in full measure their beauty and characteristics. Her singing throughout was at such a high level of excellence that it is no easy task to discriminate when all her effects gave such complete satisfaction, but Schubert's "Rosamunde," Brahms's "Ständchen," which was repeated, and "O liebliche Wangen," given as an encore, were sung with so fine an appreciation of their value and nature that it would be difficult to imagine any better interpretation of them.

The Daily News, January 27, 1911.

Miss Elena Gerhardt's recital at the Bechstein Hall last night contained several of the songs which her audience always expect her to sing, and in which she never fails to make a success. The expression in Schubert's "Romance aus Rosamunde" has rarely been brought out with such simplicity of feeling, and made a fine contrast with the vivid drama of the "Erlkönig" which immediately followed. The latter indeed was a wonderfully stimulating performance, for Miss Gerhardt was in such splendid voice, that the beauty of her tone was undiminished in the biggest climax, and with all the fulness and power one felt that something was held in reserve.

The Sunday Times and Sunday Special, January 29, 1911.

Frl. Elena Gerhardt had, as usual, a crowded audience for her Lieder recital at Bechstein Hall on

Thursday night. She was in glorious voice and with all her interpretations informed with the high intelligence and resourceful technique at her command her success was continuous and emphatic.

The Globe, January 21, 1911.

At every visit that she pays to London Miss Elena Gerhardt seems to sing better, and at her recital at the Bechstein Hall last night she eclipsed even the greatest of her previous triumphs. The programme was calculated to display her rare gifts both as a vocalist and as an artist in their perfection, and it was particularly interesting because she included in it many great songs which are by no means so often sung as they deserve to be. Schubert's "Freude der Kinderjahre," "Wanderer an den Mond," and "Die Unterscheidung" and Brahms's "Erlaube mir fein's Mädchen," and "Sag' mir O schönste Schäf'rin mein" surely must be numbered among the greatest songs that their composers ever wrote, but singers are an unenterprising race, and it is seldom that they are heard. Miss Gerhardt sang them superbly yesterday, while she soared to heights no less lofty in other and better known songs, among them being Strauss' "Ruhe, meine Seele," "Wiegenlied," "Ständchen," and "Heimliche Aufforderung," in her interpretation of which she was particularly happy.

The Observer, January 29, 1911.

There is little to particularize in the recital given by Miss Elena Gerhardt at the Bechstein Hall on Thursday evening. The clever and artistic singer was in excellent voice and the fine selection of beautiful Lieder by Schubert, Brahms, Hugo Wolf and Strauss was wonderfully interesting and satisfying.

The Referee, January 29, 1911.

On Thursday evening at Bechstein Hall, Miss Elena Gerhardt delighted her numerous patrons by her interpretation of a programme of a number of German songs, including in her selection Schubert's "Wanderer an den Mond," "Der Vollmond strahlt," "Die Unterscheidung" and "Freude der Kinderjahre," which I recommend to the attention of my readers. To hear this lady sing is not only a pleasure but an instructive lesson in the rendering of German songs, and I would recommend English vocalists to attend Miss Gerhardt's next recital.

TINA LERNER FASCINATES BERLIN

Russian Pianist Surpasses Herself in Her Poetic Interpretations—American Violinist and Singer Score Successes Too—Hisses for Reger Concerto—Report That Nikisch Is Coming to America Next Season

BERLIN, Feb. 2.—Tina Lerner's concert in the Beethoven Saal on Thursday, January 26, won her the hearts of the Berlin public. All that conforms with good taste and artistic judgment is represented by this sympathetic pianist's playing. In spite of the fact that the *première* of Strauss's "Rosenkavalier" took place on the same evening in Dresden and that consequently many professional people were not in Berlin, the concert was extraordinarily well attended by a distinctly cosmopolitan audience.

Tina Lerner is not a pianist who makes a sensational appearance at the outset only to become wearisome as the evening progresses. On the contrary, she awakens the interest of her auditors by degrees and holds them spellbound before the concert has been concluded. Her finger technique is so highly developed that difficulties seem not to exist for her. Her program, which enabled her to illustrate her musical versatility to the fullest extent, consisted of:

Beethoven, Sonata in C Major; Grieg, Ballad (in the form of variations of a Norwegian melody); Paganini-Liszt; Two Etudes, E Major and A Minor; Chopin, Prelude in F Sharp Minor, Nocturne in F Major, Etudes in Thirds, Valse in A-Flat Major, Ballad in F Minor; Liszt, "Meine Freude" (Chopin); Mendelssohn-Liszt, Wedding March and Fairy Dance of the "Midsummer Night's Dream."

The two études were masterful examples of pianoforte technique. Chopin also seems to represent a congenial spirit to Miss Lerner, a fact that is not so surprising when we consider that she is Russian by birth. She imbued her Chopin interpretation with that indefinable touch of Slavic abandonment which alone is able to put the final stamp on a Chopin rendition and of which alone those of the Slavic race seem capable. There was soul in her playing of the Polish master, and it would therefore be small to cavil at a few rhythmical inaccuracies in the valse. The number with which Miss Lerner aroused the greatest enthusiasm, though, was the Mendelssohn-Liszt composition. Here was a superb technique employed to produce with the utmost of poetical expression a composition full of sentiment and poetry.

The managing committee of the newly organized stock company for the Charlottenburg Grand Opera has just announced that the president of the company is Professor Philipp Scharwenka, and the vice-president Dr. Neumann-Hofer, former

director of the Lessing Theater. Stocks to the amount of 1,000,000 marks have been issued and 6,000 season cards have already



Professor Scarneo, the Italian maestro of bel canto, with a number of his private pupils in his Berlin studio

been ordered, which guarantees 1100 seats for every performance. The price of orchestra seats will be 3.50 marks with the season tickets and balcony seats 4.50 marks. The board of directors expects to begin with the building of the opera house in the Spring of 1911, so that the opera may be opened in October of 1912.

American Violinist's Success

Louis Persinger, a young American violinist, who made his debut last season, again appeared before the Berlin public in a concert in the Sing Academy on Friday, January 27. It gives the greatest satisfaction to be able to state with all due conscientiousness that the progress which Mr. Persinger has made in only one year is enormous. He has put aside all that characterizes the beginner and is unquestionably entitled to be considered as a professional artist of unusual ability. All vestige of a beginner's timidity has disappeared and has given place to a serious self-assurance which seems to be transmitted to the auditors, so that they are inspired with the confidence essential for the proper appreciation of an artist.

Persinger's program was long and very varied, comprising pieces by Handel, Bruch, Couperin-Kreisler, Hummel - Burmester, Porpora-Kreisler, Debussy, P. Ertel and Saint-Saëns. Debussy's "En bateau" was played with such true beauty and such atmospheric impressiveness that it was evident that the generous approval which the large audience expressed was but a natural impulsive outburst. Compared to last year the young artist's tone is superb. His sense of rhythm also seems to be highly developed and the concreteness of his phras-

phony, No. VII, in A. The second movement especially was sublime.

A society calling itself "Polyhymnia" has been organized in Berlin with the praiseworthy object of judging the work of young and talented artists without means, and, if necessary, to lend both pecuniary and influential aid. The society includes among its members such well-known personalities as Her Highness the Princess Wilhelm zu Wied, the Princess of Thurn and Taxis, Ferruccio Busoni, Carl Flesch, Issay Barmas, August Spanuth, S. von Bartkiewicz, Ignaz Friedman, Hermann Fernow, Count Chamare, Franz von Vecsey, Mrs. Willekes Macdonald, Emil Gutmann and others. This society's first musicale, which met with extraordinary success, took place in the Hotel Bristol on Sunday afternoon. The attendance was so large that the hall did not prove any too comfortable.

The carefully prepared program was both unique and interesting. It was opened with a charming dance for children, the little ones appearing in the costumes of the Empire. The concert tenor, Paul Reimers, ably accompanied at the piano by Alexander Schwarz, sang several songs by H. Sommer, Schumann Wolf and A. Goring-Thomas with brilliant effect. Recitations by Mlle. Sofie Hessemer and French chansons, which were sung to the accompaniment of the guitar by Aline Röse and which called forth the most enthusiastic approval, completed the program.

Recital by American Soprano

Lillian Wiesike, an American soprano, gave a *lieder abend* in the Beethoven Saal on Tuesday evening. Those who had heard the singer two or three years ago must have been surprised at the astonishing metamorphosis for the better which this gifted young artist has undergone. Miss Wiesike is the possessor of a head voice of surpassing beauty. This register of her voice is of such silvery sweetness and bell-like clearness that it might well be taken as a standard for most singers. Her middle register, on the other hand, is still somewhat deficient in carrying power. It may be for this reason that her interpretation, notwithstanding her excellent musical as well as artistic conception, seems yet to lack the convincing element which compels the audience to pay homage even when opinions may differ. If I had heard Mrs. Wiesike, sing only Dvůřák's "Als die alte Mutter" I should have immediately been ready to place her in a rank with some of our most celebrated vocal artists of the day. Here the singer displayed such a depth of musical, not to say poetic, feeling, the flexibility and superb quality of her voice were shown to such excellent advantage that one no longer felt disposed to criticize.

Nikisch to Come to America

It is rumored that Arthur Nikisch is to come to America next season with the London Symphony Orchestra.

Leila Hölderhoff, who really only made her debut towards the end of last season, is extraordinarily busy filling engagements throughout Germany and England. On January 30 she sang in Dresden. February 3 she sings in Leipzig and in Frankfurt and Hamburg on February 8 and 14 respectively.

Eleanor Spencer, the young American pianist, received very full recognition in Berlin for the excellence of her playing at her recent concert with the Philharmonic Orchestra. The critics commented in glowing terms on the pianist's remarkable finger technique, pleasing touch and fine interpretative powers. O. P. JACOBS.

Tetrazzini Sings "Kelly"

ST. LOUIS, Feb. 18.—Mme. Tetrazzini is in town for a five days' rest before singing at the Coliseum Tuesday night. She arrived yesterday and since has been indulging in novel recreation from singing "Has Anybody Here Seen Kelly?" on her arrival to holding a reception to admiring workmen at a brewery.

Patti Sings for Friends in Paris

PARIS, Feb. 18.—Adelina Patti sang to a small party of friends here the other day at a dinner given by Mr. and Mrs. Jean de Reszke. Patti has long been an interested observer of the de Reszke method of singing. She sang several selections at the earnest request of her friends, and exhibited much of her old charm.

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THE MUSICIAN AND PUBLICITY

BY ARTHUR L. JUDSON

THAT the world does move, in spite of pessimistic assertions to the contrary, is as true in the profession of music as in other walks of life. A decade ago the physician who advertised was practically ostracized because he was considered a quack, and the advertising minister, or the church that sought publicity, was denounced as sensational and socialistic. Similarly the musician who advertised was thought to violate the ethics of his profession, or, to say the least, to be in shockingly bad taste.

The question of publicity is a broad one. Advertising (I would rather call it publicity) has its evils, as may be observed from the campaigns being conducted against certain of its forms by some of the best papers of the country, but the germinal ideas, the informing of possible buyers where the desired article may be purchased, or the educating of the people so that they may feel the need of something not before thought necessary, have not been proven fundamentally wrong. Why, then, should not the musician take advantage of publicity?

Thirty years ago a musician hanging out his shingle was catering largely to a local trade, for there was no such thing as a great national demand for music, or music instruction, and what demand there was was easily filled by foreign teachers and performers. Now we find not only a need of American musicians in a national sense, but an unsatisfied call for American music. This has created a demand for the American teacher, for the American performer and the American composer's works, and that there is ample realization of this fact may be seen from the various publicity schemes advanced to make the work and compositions of these followers of the musical profession known to the country at large. The various great concert bureaus, the employment of competent critics on the many newspapers throughout the country, the formation of choruses, clubs, orchestras in local centers and the insertion of paid advertisements in the musical papers bear this out. As a result the time has come when the musician who would advance, who would fill his rightful place in the musical life of his country, must advertise. I make the assertion positive for the simple reason that there is no choice.

I will assert, further, that there is no musician now before the public occupying a responsible position who has not advertised in some form. This may seem a broad assertion, but when we consider that everything which gives publicity is really advertising its truth becomes at once apparent.

Music is a business, just as any project which requires the exchanging of cash for some definite thing, be it time or goods, is a business, and from this standpoint the musician should advertise. The man who feels that he can compose better than the average composer, who feels that he has the best method of piano or voice instruction, who feels that he can make good on the concert platform bigger than a rival artist, is handling a business proposition and can make good through advertising. But music is more than a business. The dry goods merchant has no need of ethics in his profession, provided he gives good value for the money expended, but the musician has a bigger responsibility in that he deals with talent and not materials. Material can be replaced, but talent is a gift and the possessor once misled seldom has a chance to retrace his steps. As a result the musician who is competent has a moral obligation, to himself and his profession, to make the most of his powers and opportunities, and advertising is one means of so doing. Viewed from this aspect advertising does not become mere commercialism.

The choosing of a medium of advertising is difficult, not because there are not many mediums, but because a certain moral standard ought to be maintained if the dignity of the art is to be guarded. A musician is known by the company he keeps, just as any other man is, and if he keeps bad advertising company his business, from the financial as well as the moral side, is bound to suffer. Things in this world are so adjusted that results come just as surely as there are causes, and the musician who wittingly or unwittingly supports a bad advertising policy lays himself open to defeat in the long run. See that the advertising medium is clean in its criticisms, independent in its attitude, and that, above all, it has a motive other than the making of money at any cost. The paper with a purpose in the musical field is the one that accomplishes things for its advertisers.

EVANSTON FESTIVAL PLANS

Director Peter C. Lutkin Announces Soloists for May Concerts

CHICAGO, Feb. 13.—Peter C. Lutkin, director of the Chicago North Shore Musical Festival, which is to be given at the Northwestern Gymnasium in Evanston, May 25, 26 and 27, announces, in addition to the festival chorus of 600 singers, there will be a children's chorus of 1,500 voices and the Thomas Orchestra, augmented to ninety players. The soloists are: Mme. Johanna Gadski, Alma Gluck and Mabel Sharpe-Herdiem, sopranos; Janet Spencer and Jessie Lynde Hopkins, contraltos; Reed Miller and George Hamlin, tenors; Clarence Whitehill, basso. The officials are Carl D. Kinsey, business manager; William F. Hypes, president; Frank S. Shaw, vice-president; Chancellor L. Jenks, second vice-president. The choral works to be presented are: Handel's "Judas Maccabeus" and Elgar's "Caractacus." C. E. N.

American Singer in Edinburgh

EDINBURGH, SCOTLAND, Jan. 25.—Emma Lucy Gates was the star performer in a grand concert given in Edinburgh on the night of January 23, the concert being one of a series given by the Scottish Orchestral Concerts Company. The stars were the American soprano, Miss Gates, and a Dutch violinist, Mr. Deboer.

Tito Ricordi Departs

Tito Ricordi, the Milan publisher of the Puccini and other operas, sailed from New York for Europe February 14, having completed his work in connection with the first productions of "The Girl of the Golden West" in Chicago and Boston.

NOTEWORTHY ORGAN PROGRAM

Herbert F. Sprague Plays Works from Palestrina to Modern Times

TOLEDO, O., Feb. 15.—Herbert F. Sprague, the organist, gave the thirteenth of his series of recitals in Trinity Church on the evening of February 7. The program which he offered was designed to trace the historic growth of organ composition from the era of Palestrina down to modern times. The full list of works follows:

"Canzona" (Italian School), Andrea Gabrieli; "Ricercare" (Italian School), Giovanni P. da Palestrina; "Pavane" (English School), William Byrd; "Capriccio Pastorale" (Italian School), Girolamo Frescobaldi; "Choral" (Lobt Gott, Ihr Christen Allzugleich) (Danish School), Dietrich Buxtehude; "Musette" (French School), Jean Francois Dandrieu; "Allegretto" (French School), Louis Nicolas Clerambault; "Prelude and Fugue in C Minor" (German School), Johann Sebastian Bach; Baritone Solo from Oratorio "Sampson" (German), "Honor and Arms," Handel; "Concerto in D Minor" (German), Wilhelm Friedmann Bach; "Hymn of the Nuns" (French), Lefebure Wely; "Grand Offertoire in G," Lefebure Wely; "Holworthy Church Bells" (English), Samuel Wesley; "Pilgrim's Song of Hope" (French), Edouard Batiste; Baritone Recitative and Solos from Oratorio "Elijah," (a) "Lord God of Abraham"; (b) "Is Not His Word Like a Fire?" (German), Felix Mendelssohn; "Grand Offertoire in D Minor," Edouard Batiste.

Soloists for Oratorio Society's Concert

Florence Hinkle, Evan Williams, Emilio de Gogorza and Reinald Werrenrath are the soloists selected for the New York Oratorio Society concert on February 28. Saint-Saens's setting to the Psalm CL and Cesar Franck's "Beatitudes" are the works to be given.

Edmund Burke, the Montreal basso, was one of the soloists recently in the first performance of Verdi's "Requiem" that London has had in nine years.

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"EUGEN ONEGIN" IS REVIVED IN VIENNA

Opera Proves a Bit Tiresome
Despite Many Beauties—
Gregor's Arrival

VIENNA, Feb. 4.—Emma von Fischer played her new B flat piano concerto in three movements at the recent popular concert of the Wiener Concertverein under the leadership of Martin Spöhr. It is a melodious work, well arranged and effective. A finely worked-out Allegro is succeeded by a solemn Andante in a minor key, which gradually merges into a sparkling Finale. The concerto was most favorably received and bids fair to become popular with good players.

Last Saturday afternoon the second concert for young people, a much to be commended series initiated by the concert manager, Hugh Knepler, took place in the large music hall, the performers on this occasion being the piano virtuoso, Alfred Grünfeld, Eric Schmedes, of the Hofoper, Franz Steiner and the Tonkünstler orchestra, under Oscar Nedbal. The introductory lecture was delivered by Dr. Robert Hirschfeld, and the youthful audience, which this time consisted of the proper element, enthusiastically applauded the fine efforts in their behalf.

Last evening saw the revival at the Hofoper of Tchaikowsky's opera, "Eugen Onegin," which had not been given there in many years. The Byronic figure of the hero again exercised its spell on the lovely *Ladyana*, and the lyric scenes of this romance by Puschkin also exerted their charm on the audience. On the whole, however, the revival hardly seems to be a success, and the opera, despite its many beauties, is a bit tiresome, though none will own it openly. Orchestra, chorus and soloists were all attuned to measures that were too soft and resulted in a mild passiveness on the part of the full house which, however, heartily applauded the director, Bruno Walter, in appreciation of his excellent work.

The new director of the Hofoper, Hans Gregor, came to Vienna last Monday, and at his desire the week's repertoire was altered in order to give him opportunity of knowing all the singers of the company. Thus on Thursday the "Magic Flute" was given, with the new American basso, Edward Lankow, as *Sarastro*. Despite his youth—Lankow is only twenty-seven—he is said to be the best living interpreter of this part. It is probable that the new director will take up his duties on March 1. It depends on this whether the "Rosenkavalier" will have its first representation under him, or still under Weingartner's lead. Director Gregor, who was present at the *première* in Dresden, says: "The *Rosenkavalier* has many beauties and a transparent score. The performance in Dresden was excellent; but I am of the opinion that the representation in the Vienna Hofoper will surpass it by far."

Questioned as to the performance of Humperdinck's "Königskinder" in the Hofoper, Mr. Gregor said that as the term set for its first performance could not be kept the work had passed into possession of the Volksoper. He could say nothing about new engagements. The tenor, Piccaver, will again sing a number of times as guest. The appointment of a new musical director in place of Weingartner is not projected at present. The conductors Walter and Schalk will have broader tasks assigned to them. The latter will conduct the "Rosenkavalier."

Velma Sharp, of Alma, Mich., who has been studying with Professor Leschetizky for some three years, recently performed a difficult program with great credit to herself and enjoyment to her audience at a concert of the "Frauenklub," of Vienna. The "Toccata," by Leschetizky, and a nocturne, by Scriabine, for the left hand, displayed remarkable technique combined with warmth of expression, and the Chopin waltz in C sharp minor, and Lavalle's "Papillon" were rendered with great lightness and delicacy of touch. Miss Sharp repeated the same program at a concert for the benefit of the Convalescent's Home on Sunday afternoon, at which Miss Rasmussen, a pupil of Mrs. Cahier, sang with fine expression Schubert's "Die Allmacht." The young lady, who is the fortunate possessor of a splendid dramatic soprano, was obliged to repeat the song in response to enthusiastic demand. Miss Rasmussen will appear in opera soon.

Siegmund Bachrich, leader of the Bachrich Quartet and former professor at the Vienna conservatory, was the recipient of numerous congratulations on the occasion of his seventieth birthday on January 23. Having been a member of the Philharmonic Orchestra for more than thirty years, it goes without saying that these congratulations proceeded from all musicians and composers of prominence in Vienna and elsewhere in the monarchy. Among them was a humorous epistle from Karl Goldmark, who, as will be remembered, celebrated his eightieth birthday a few months ago.

Professor Edward Ungar is another musical veteran of Vienna. By royal appointment "Oberregisseur" at the Hofoper and Professor in the Imperial Royal Academy, he is proud to number among his pupils prominent singers in all the important capitals of Europe. The basso, Betetto, of the Hofoper, and the tenor, Rudolf Ritter, of the Volksoper in Vienna, were his pupils, and he himself was basso at Strassburg some thirty years ago, and afterward at Mayence, Leipsic, and finally at the Royal Opera at Berlin.

ADDIE FUNK.

A CONCERT IN NICE

Compositions of Sebastian Schlesinger
Attain Pronounced Favor

NICE, Jan. 24.—A most interesting charity concert took place yesterday in the pretty theater of the Cercle de la Méditerranée. Sebastian B. Schlesinger, philanthropist, as well as a consummate musician, had engaged a number of excellent singers for the occasion, as well as the splendid orchestra of the Palais de la Jetée, directed by the distinguished maestro, Gervasio.

We had the pleasure of applauding Mlle.

Berthe Méral, the possessor of a supple and rich soprano voice full of charm, who sang the air of *Santuzza*, from "Cavalleria Rusticana," with a very remarkable dramatic effect; "Sirène" and "Retour du Héros," lovely melodies by Schlesinger. She also sang the soprano in the quartet of "Rigoletto," which was carried off with unusual brilliancy, the other singers being M. Jaume, tenor of the Opéra; M. Ronard, baritone, and Mme. Antony, mezzo-soprano. Jaume was further successful in the air from "L'Africaine" and "Aubade," by Sebastian Schlesinger. Ronard charmed us in the air from "Le Roi de Lahore," in which his beautiful voice showed to great advantage; but his real triumph was in "O, ma charmante," by Schlesinger, which he was obliged to repeat. The public gave

a real ovation to the composer, who was obliged to acknowledge the applause from his box. C. B.

Percy French and Houston Collisson, who scored so heavily in their New York recital last Fall, have just completed a tour through the Bermudian archipelago. They will now undertake another through the West Indies and South America.

Once more the trouble between Felix Weingartner and Intendant Hülsen of the Berlin Royal Opera is to be aired in the courts this month.

Harold Bauer recently made a deep impression with Beethoven's "Emperor" concerto in Antwerp.

REALISM IN MUSIC



The Baritone: "Ding-dong, we gallop along; it is my wedding morning."—By H. M. Bateman, in the London "Sketch."

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"Otello"—Zerola's Best Role.

The bigness and beauty of voice has made this tenor a marked personage in this large artistic organization, and he has done nothing more brilliant and uplifting than Otello, the martial Moor.

Mr. Zerola won many calls before the curtain after each act.—**Chicago Daily News.**

Mr. Zerola assumed the title role with much credit to himself.—**Chicago Tribune.**

In the jealousy scene with Iago, the denunciation of Desdemona, and the death scene, he rose to heights of greatness. He has a voice of thrilling and beautiful quality, and at these times he sang with compelling and thoroughly satisfying fervor.—**Chicago Journal.**

Mr. Zerola did the best singing that he has done here. He has the range and in the last act his voice was seemingly as fresh as when he began, after all the taxing music of the part with more warmth in the tone than usual.—**Chicago Evening Post.**

There have been few singers like Tamagno in the whole history of opera, but in Zerola Mr. Dippel has a singer who comes nearer to the ideal *tenore robusto*, of which Tamagno was the prototype. His voice, clear and strong and true, rang out brilliantly and several times he wrought his audience to pitches of real enthusiasm. The love of a tenor who can juggle high C's like Zerola is still foremost in popular hearts and so he reaps his reward of a long season of endeavor in this last week of the company's engagement.—**Chicago American.**

Signor Zerola gave an excellent account of himself on this occasion. His voice showed its luscious qualities in the Verdi music, and what action is called for he suggested with considerable fidelity. Coming as a contrast to



ZEROLA'S FAVORITE PICTURE

the Gounod excerpt just before, this death scene from "Otello" seemed more virile, more sincere, than ever. And the performance served to emphasize this very opinion. To Signor Zerola must go great credit for the most interesting feature of the evening.—**Chicago Inter Ocean.**

"BALLO IN MASCHERA"

Zerola a Superb "Riccardo"

The interpreter of the governor of Boston was Mr. Zerola, who found himself much at home in the music which

fell to his share. His abilities did not fully disclose themselves until the second act, but in the scene—the most convincing in the work—in which Riccardo meets the wife of Reinhart at the forest edge, he sang with admirable beauty of voice and style. There were also previous portions of the opera in which the tenor delivered himself of excellent vocalism—the romance at the opening of the first act and the barcarolle in the second scene of the same act.—**Record Herald.**

Zerola in Fine Voice

Zerola was in splendid humor and fine voice and Caruso's broad chested expanse of shining white in various boxes to which he flitted in a series of visits all evening, evidently spurred Zerola to his best for he sang with splendid abandon and brilliant technique, scoring from the beginning with his first aria in the first scene and then completely awakening his lethargic audience with his barcarolle.—**Evening American.**

But there was developed a considerable amount of vocal excellence. Mr. Zerola, being in good voice and happy mood sang with splendid results, attaining at times dramatic and musical emphasis entirely admirable. He repeated his fine reading of the "Barcarolle" given in concert with such success.—**Chicago Tribune.**

Zerola Won Signal Honors.

The honors of the night lay largely with Nicola Zerola in the leading role of Riccardo, which he graced with poise and dignity and sang with spontaneity and a quality of big telling tone that frequently aroused his audience to remarkable outbreaks of applause. The romance in the first act, the lovely barcarolle, the passionate duet with the heroine in the third act and many brilliant and appealing concerted numbers found him in strenuous service with the big voice of the company working in melodious order. It was a large opportunity for the Zerola voice, and it was frequently and advantageously heard from—in the Verdi score that calls for real singing.—**Daily News.**

Nicola Zerola smilingly submitted to half a dozen recalls after an excellent rendition of the barcarolle from "Un Ballo in Maschera."—**Chicago Journal.**

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DE SEGUROLA FOR THE CARUSO TOUR

**Favorite Basso of Metropolitan
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ing American Cities**

It is probably a little more than just coincidence which for the last year has linked the name of Andres de Seguro with that of Caruso. They sang together for the first time years ago at the Grand Théâtre de l'Opéra under Toscanini and have now been singing together for two years in many operas at the Metropolitan. Last spring they appeared together in "Aida" at the Italian season in Paris and now comes the news that de Seguro will make an extensive concert tour with Caruso, to begin on May 20. On April 30 they will sing together in the last performance of the present Metropolitan season, when "Giocanda" will be given at Atlanta. The tour has been arranged to start immediately after the last performance and the first concert will take place on May 2. They will appear together in about twelve concerts, to be given in St. Louis, Chicago, Kansas City, St. Paul, etc.

The popular basso is in great demand at many private entertainments and social functions, and it may be mentioned here that he is one of the few artists who is a pronounced favorite, both artistically and socially, with New York's most exclusive sets.

The concert tour, during which also Con-



—Photo Copyright Mishkin Studio
Andres de Seguro, the Eminent Baritone Who Will Accompany Caruso on His Concert Tour

stance Milestone and Lenora Sparkes will sing, is under the management of the Quinlan Bureau.

FEDERATED CLUBS PREPARING FOR CONVENTION

MEMPHIS, TENN., Feb. 20.—The official call for the seventh biennial festival and convention of the National Federation of Musical Clubs has been issued. The meeting will be held in Philadelphia March 27-31 inclusive. The call is issued by the president, Mrs. C. B. Kelsey, of Grand Rapids, Mich., and the federation will be guests of the Matinée Musical of Philadelphia. Members of all federated clubs have been invited and may take part in discussions, although, unless entitled officially, may not introduce motions or vote.

Great interest is being attached to the prize contest. Two prizes in each of three classes are to be awarded by the federation and three special prizes offered by individuals, making nine numbers in all to be rendered during the week. The open session will be given in the club house of the New Century Club of Philadelphia. The business sessions will be held in the Matinée Musicales club rooms at the Orpheus Club. Two concerts by federated clubs to

be given will be in charge of Mrs. George Harvey, of the executive committee of the Federation, and Mrs. Perley Dunn Aldrich, of Philadelphia. All national officers, State vice-presidents, presidents and delegates and one musical representative from each club will be entertained by the Matinée Musical Club during the five days of the convention. All members have been requested to state their expectations regarding attendance to Mrs. E. A. Fricke, No. 3526 North Eighteenth street, Philadelphia.

An interesting feature of the biennial will be the symposium on "Public School Music." This will be in charge of Frances Elliott Clarke, of Milwaukee. Members of her committee include Professor Farnsworth, of Columbia University; Miss Carman, of Indianapolis; Professor C. F. Edson, of Los Angeles, and Mrs. W. H. Loomis, of Grand Rapids.

The local biennial board includes Mrs. Thomas Fenton, president; Mrs. S. S. Burgin, of Wallingford, Pa.; and Mrs. William

PHILHARMONIC ORCHESTRA OFFERS AMERICAN AND ENGLISH WORKS

**Chadwick, Elgar, Stanford, Loeffler and Hadley Compositions Given
Under Mahler's Direction—Mme. Kirkby-Lunn as Soloist**

English and American works made up the program of the concert by the Philharmonic Society of New York at Carnegie Hall, on Tuesday evening, February 14th. The program was as follows:

George W. Chadwick, Overture, "Melpomene"; Stanford, Symphony in F Minor ("Irish"), op. 28; Elgar, "Sea Pictures," (a) "The Sea Slumber Song," (b) "In Heaven," (c) "Sabbath Morning at Sea," (d) "Where Corals Lie"; Loeffler, "La Villanelle du Diable," op. 9; MacDowell, (a) "The Saracens," (b) "Die Schöne Alda"; Hadley, "The Culprit Fay."

The Chadwick Overture was added after the program was printed, in response to a general request. It was heard with fresh pleasure, as it has not been played in New York for a long time.

The Stanford Symphony, after a Rip Van Winkle sleep of twenty years, was heard with much evident pleasure by the audience. It might be called a lyrical and dramatic symphony, depending, as it does, chiefly upon the traditional Celtic melodic ideas and a passionate devotion to Ireland and Irish lore. In general it is a warm and colorful work, very direct in its appeal. At times, however, it fails to hold the interest through the absence of a sufficient organic development. Much of the spirit of ancient Ireland is in this work, the rough heroic power of the Irish kings, the pathos, poetry and imagination of the Celtic mind. The composer's academic training sometimes interferes with a clear revelation of this spirit. The work is remarkable in its fluency and its orchestral effects are varied and telling, even if somewhat conventional.

The Elgar "Sea Pictures," for contralto, heard, as they should be, with orchestra, are exalted in their poetry. The second, "In Heaven," is slight, but of much charm. The "Sabbath Morning" is perhaps, a little too British in its suggestion of Sunday to be wholly sympathetic. Of subtle fascination and tinged with orientalism in its color is "Where Corals Lie." It would have profited by a slower tempo.

Simpson, Jr., of Overbrook, Pa., honorary presidents; Mrs. F. D. Bland, of Germantown, and Mrs. C. S. Mills, of Riveron, N. J., vice-presidents; Elizabeth Lowry, Frances Wister, Germantown, and Laura Bell, of Philadelphia, honorary vice-presidents; recording secretary, Mrs. Joseph Wellington Shannon, of Philadelphia; corresponding secretary, Mrs. Howard Phillips; treasurer, Harriet K. Adams. Chairmen of committees are: Badges and credentials, Mrs. S. W. Cooper; decoration and ushers, Mrs. Buchanan Harrar; finance, Harriet Adams; hotels, Mrs. E. A. Fricke; information, Mrs. Frank Reed; locations, Mrs. Perley D. Aldrich; music, Mrs. F. W. Abbott; printing, Mrs. Samuel Burgin; publicity, Elsie W. Rulon; reception, Mrs. C. C. Collins; stage, Mrs. Nichols; ways and means, Mrs. Edward P. Lynch.

The Woman's Philharmonic Society, of New York, Amy Fay president, gave a delightful program and reception for the January meeting. The guests of honor were Xaver Scharwenka and Mme. Scharwenka. The reception was held in the chapter room of Carnegie Hall and the following program rendered:

Piano, Concerto, D Minor, First Movement, Mozart, (Cadenza by Hummel), Lucy Greenberg; Pupil of Amy Fay; Violin, (a) "Adoration," Borowski; (b) "Mazurka," Mlynarski, Marguerite Moore, accompanied by Harriet Holley; Aria, "Non mi Dir," from "Don Giovanni," Mrs. Clementine Tetedoup Lusk; Piano, "Mouvement Perpetuel," Von Weber, Lucy Greenberg; Violin, "Rondino," Vieuxtemps, Marguerite Moore; Vocal, (a) "A Spirit Flower," Campbell-Tipton; (b) "Ihr Lied," Franz Ries, Mrs. Clementine Tetedoup Lusk.

The San Francisco Musical Club announced for the meeting of February 16 "Modern Music" as the subject, and the following members participated: Mrs. George L. Alexander, Mrs. Benjamin Apple, Mrs. Charles L. Barrett, Marion Cumming, Mrs. Paul Freygang, Mrs. William Ritter and the club chorus.

NOLA NANCE OLIVER,
Press Secretary.

Fernand Le Borne's "Les Girondins" has made a noteworthy success at the Cologne Opera.

Mme. Kirkby-Lunn sang the songs with much dignity and sympathy and a voice, big, broad and rich in all its registers. Her appeal, aside from her remarkable tone in itself, is rather through breadth of style than through subtlety or finish of phrase. In enunciation she differs in no wise from most of the concert singers of the present time. Her singing was enthusiastically received by the audience.

Loeffler's work, heard in New York several years ago, played by the Boston Symphony, while nothing for the casual auditor or, rather, while something quite unbearable to him, is brimming with ingenuity, interest and color for the one who has been following some of the more subtle reaches of musical art in the present, especially as revealed in the work of France.

Although Mr. Loeffler has kept deeply in touch with the French advance he has created his own style, which is as distinct from d'Indy and Debussy as those two composers are distinct from each other.

The little MacDowell works are always heard with pleasure, especially the "Lovely Alda."

Hadley's "The Culprit Fay" received a performance dazzling with orchestral virtuosity. Freshness and fancy are knit into its every bar and in this work the composer finds himself virtually free of the Wagnerian influences which characterized much of his earlier work.

The several violin solos which the composition contains were played with admirable finish and beauty of tone by Concertmaster Theodore Spiering. The audience was very enthusiastic over the work.

It is gratifying to see the Philharmonic Society begin to engage in the presentation of compositions by Americans, including works of recent date. It is to be hoped that the organization will not cease in this course until it has represented the music of Americans in all of its best aspects, old and new. ARTHUR FARWELL.

CONCERT TOUR IN SOUTH

**Mr. Huss and His Party Win Success in
Two Cities**

Henry Holden Huss, the American pianist and composer, assisted by Hildegard Hoffmann-Huss, soprano, and Lillian Littlehales, cellist, have recently given two highly successful concerts in Charlotte, N. C., and Greenwood, Miss. Mr. Huss appeared to splendid advantage as the interpreter of his own piano compositions, which were invariably received with high favor, and he was equally successful in his playing of the works of other composers. Mme. Huss sang French, German, Italian and English songs in a voice of wide range and excellent quality and with a rare display of versatility. The cello playing of Miss Littlehales was also a delight and was acclaimed with many evidences of deep appreciation. Several dates have been booked by the artists for an extended Southern tour.

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New York, February 25, 1911

LUCIFER

In a recent issue of the New York Tribune "H. E. K.," in an article of some length on the opera in English question, enacts the rôle of Lucifer in Byron's "Cain," the title rôle being applicable to the public to whom he addresses himself. The innocent Abel may be assumed to be any one of the leading participants in the recent famous "Opera in English" dinner held at Louis Martin's Café.

In Byron's poem of "Cain," Lucifer, it will be remembered, takes Cain to a point where he can gain a perspective upon the universe, shows him many worlds and disabuses him of the idea that the earth is the first or sole theater of the activities of the Creator, and also of the idea that there is anything either new or valid in the illusion of the Eden from which he is debarred.

"What! is it not then new?" asks Cain.

"No more than life is," replies Lucifer.

Thus "H. E. K." similarly instructs his readers. He writes:

"So long as the question of 'Opera in English' was confined to the talk of after-dinner speakers and newspaper writers it was chiefly amusing to old observers who had heard the same kind of talk for decades and knew that it was bound to break out periodically. One of its amusing elements," etc.

Subsequently in his article the writer speaks of the one hundred and seventy-five years of "English opera history" in America, and says that "this history, it would seem, has never been heard of by the men who are talking so earnestly about 'English opera' just now."

Says Lucifer to Cain:

"I will show what thou dar'st not deny—the history of past, and present, and of future worlds."

The public, like Cain, is fortunate to have the instruction of one having the advantage of such a superior point of view. It should thus be enabled to gain considerable amusement from watching the futile efforts of those misguided ones who kindle altar fires to the powers that can give to America appropriate operatic institutions.

Art is long, and one hundred and seventy-five years is not such a very long time for the evolving of a great artistic movement. It would be quite natural to suppose, without consulting musty histories, that from the earliest times in America there would be many who felt that their opera should be presented to them in their own tongue. It happens, however, that at no previous time during these one hundred and seventy-five years has the country been broadly prepared for the operatic wave. The support of opera by early fashionable New York was no warrant whatsoever for undertaking a movement which can only become thoroughly vital when it begins to touch the country at large. A good many more than one hundred and seventy-five years of Jewish history were consumed in effort, aspiration and prophecy, before a Messiah could

be produced. As seen in perspective from the present it is plain that any consummation of the "Opera in English" or "English Opera" movement previous to the present time would have been impossible because of the restricted relation of opera to the American people. With the rapid spread of opera the case is altered by the circumstances, and it would not be surprising to see an actual change of conditions brought about.

Acting in the capacity of the "spirit that denies," "H. E. K." amuses himself at the expense of the toilers in the cause by reiterating certain unimportant or erroneous arguments which have been put forward from time to time, and demolishing them. He closes with the statement that there are conditions under which 'opera in English' would be a boon—a consummation devoutly to be wished.

An explanation of these conditions from one in the possession of such an all-embracing knowledge of the matter would unquestionably have been more profitable than an exhibition of the demolishing of card houses. As it is, "H. E. K." merely seeks to make the public, as Lucifer sought to make Cain, a destroyer of progressive effort.

Meanwhile, America marches on toward the establishment of artistic institutions appropriate to her nature, and the present indications are that a somewhat changed condition is at hand with regard to the language of operatic texts.

The most important fulfillment, however, seems to be in the direction which MUSICAL AMERICA has always indicated as the most important one for progress, namely, the creation of operas by Americans for their own people in their own language.

"Twilight," by Arthur Nevin, will be heard at the Metropolitan Opera House next month.

PIANO PROMISES OF THE FUTURE

The current musical season has been more satisfactory to lovers of piano music than was its predecessor. Instead of only three or four recitals of any importance spread out over wide intervals of time we have been treated with comparative generosity to some superb exhibitions of pianistic art by individuals of the calibre of Ferruccio Busoni, Josef Hofmann, Fannie Bloomfield Zeisler, Xavier Scharwenka, Adolph Borchard, Yolanda Méro and Sigismond Stojowski. The general public has shown plainly that it holds entertainments of this kind very close to its heart by crowding the house at practically every concert or recital in which the artists just named were heard.

Next year offers an even more promising array of keyboard talent. In addition to others, we are fairly certain of the privilege of greeting the incomparable de Pachmann; Harold Bauer, whose every appearance here three or four years ago was a never-failing source of delight; Wilhelm Bachaus, of whom glowing reports have crossed the ocean; the talented young Germaine Schnitzer, who has already been heard here with success; Olga Samaroff; our own Augusta Cottlow, who besides her other gifts is second to none as an interpreter of MacDowell, for whose greatest, though greatly neglected, works she has for years constituted herself an enthusiastic missionary. Then, too, there will be Arthur Shattuck, another American whose deeds have won emphatic European indorsement; Arthur Friedheim, one of the few genuine Liszt pupils in existence, whose recent New York recital brought about a wholesale clamor for more; and in all likelihood Teresa Carreno, that commanding figure whom age cannot stale nor custom wither. These are but a few and the roster of illustrious names will doubtless prove much more extensive.

It was inevitable that the recent dearth of piano music should bring about a reaction. We are in the habit of proclaiming our musical uplift on the strength of the popularity of operatic performances, symphony and chamber music concerts and song and violin recitals. But without the piano honorably represented we cannot hope to pose as an example of a truly musical community.

EDISON ON MUSIC

Thomas A. Edison, who recently celebrated his sixty-fourth birthday by decorating himself with a carnation and working all day in his laboratory as usual, told a representative of the New York Times that he has taken up the study of music, in which he engages in spare hours.

He said that while young he was denied the opportunities to develop along esthetic lines, but that now he is giving more attention to it. His study of music does not, as one might expect, concern itself with overtones, double suspensions, altered thirteenth chords and such matters, but apparently with the performance upon the pianola or orchestrelle, of everything which the catalogue of these instruments affords.

His conclusions are thus far that there is very little originality in music, a fact which he said he discovered

with surprise. All the waltzes he finds nearly the same, and musical composition, he says, is full of plagiarism, most of the music writers merely working over old themes. Beethoven escapes this charge.

While the manufacturers of the mechanical players have included a considerable number of the great works of music, they have necessarily, in the interests of a popular appeal, put forth an enormous quantity of music in one or another sense of the word "popular."

It is presumable, therefore, that Edison, in wading through, as he himself expresses it, hundreds of compositions, came only occasionally upon the great works which have advanced musical history, and probably not at all upon the works of extraordinary originality which are advancing it to-day.

It is quite true that the different styles of popular tunes are constructed on a few definite models and therefore have practically no basic originality. If the great works of the modern German, Russian and French schools, as well as many American works, were brought to Mr. Edison's attention, it is quite possible that he would have something very different to say.

Even at best true originality is rare, but the public should not be misled by the inventor's remark into supposing that there is any exhaustion of originality or of original possibility in musical composition to-day.

PERSONALITIES



Two Westerners on a Pleasure Jaunt

Acting on the theory that all work and no play makes Jack a dull boy Director J. P. Dupuy of the famous Los Angeles Orpheus Club and Will Garroway, the accompanist for that chorus, frequently take long walking trips of explorations. In this snap-shot we see them, Mr. Dupuy on the left, wetting their feet in the rapids of Vernal Falls, Yosemite Valley.

Lemon—Marguerite Lemon has become a partial convert to the giving of opera in English; that is, she is convinced that it is quite possible to sing in our native tongue without marring the effectiveness of the work, but she wishes that people could realize the difficulty of relearning a long rôle in another language, even though that language be one's own.

Farwell—Arthur Farwell, the composer, is a very busy man. A friend of his tells that the other day, when Farwell had three appointments with three men in Keen's chop house, he ate oysters and soup in the rathskeller with one, an entrée and a roast with another on the first floor and dessert and coffee with a third upstairs!

Herbert—Said Victor Herbert to MUSICAL AMERICA's Chicago correspondent last week: "I believe that the new grand opera—the 'singing drama'—has come to stay. I am naturally sanguine for 'Natoma.' I think that Mr. Dippel will produce it well and believe that with grand opera in English will come opera at lower prices, and that is certainly what we need."

Hofmann—Automobiling and automobile construction constitute the principal fad of Josef Hofmann, the pianist.

Slezak—Leo Slezak, the giant tenor of the Metropolitan, is evidently not inclined to follow in Jean de Reszke's footsteps to the extent of renouncing such favorite dishes of his as may exert a fattening effect. At a luncheon given by an eminent singer some time ago Mr. Slezak was seen to eat three huge dishes of potatoes in spite of the fact that his waist line is tending further and further from that of an Apollo.

Wickham—An inquisitive reporter, who had the idea that opera contraltos are responsible for much of the trouble around opera houses, once asked Florence Wickham, herself a contralto of the Metropolitan Opera Company, what she thought was the reason. "I think," answered Miss Wickham, "that it's because they have such horrid parts to play. If you will look over the list of operas you will discover that the contralto is usually a disagreeable sort of person, like *Ortrud* or *Amneris*, who makes trouble for the tenors and the sopranos. I suppose after one has played and sung parts of this sort for a certain length of time it has an effect on the character. One becomes crabbed and disagreeable oneself."

"OSCAR'S TOSCANINI," THEY CALL AXT

Conductor of "Naughty Marietta"
Is Said to Be the Youngest Chef d'Orchestre in the Country—His Ambitions

Proud of being an American is William Axt, the youngest orchestral conductor in the country. And likewise proud is he of making his debut as the conductor of an American production and the work of the man whom he considers the foremost American composer. For it is the "Naughty Marietta" of Victor Herbert whose chef d'orchestre this young man became a few weeks ago.

After two or three years of study in Berlin under Scharwenka and other eminent masters, Mr. Axt identified himself with the clan Hammerstein, whose name in black type will paragraph the history of music in America, and with faith and intelligence he holds to the cause as well as to the impresario, who values him as a musician of high intelligence and possibilities.

It is the mantle of the great opera rather than symphony conductors that the young man hopes one day to claim, and it is therefore that he is fondly known to the



William Axt, Director of "Naughty Marietta"

company now at the New York theater as "Oscar's Toscanini."

TO SING IN ENGLISH

Constantino Says He Has Pleasant Surprise in Store

Boston, Feb. 20.—"Very soon I shall sing in English," said Florencio Constantino, the tenor of the Boston Opera Company, the other day, in response to a query as to his opinion of the language as a singing vehicle.

"Your language is very beautiful, and for those familiar with it has no drawbacks for singing purposes, but to the foreigner it has its difficulties of enunciation. The 'th,' for instance, is not to be mastered in a day or two.

"It is quite proper that you English-speaking people should demand more singing in your own tongue. If I were to sing to-day or to-morrow in English I have no doubt that you would find many faults with my enunciation. On the other hand, with diligent study one can accomplish a great deal—and I say this with due modesty—that when I make my debut in English I shall have a pleasant surprise in store for my English-speaking friends."

Putting the Opera-in-English Theory Into Practice

[Reginald De Koven in New York World.]

Anent the present discussion regarding English opera and opera in English many persons have spoken to me, saying: "The theory is all right, very interesting, perhaps very necessary. But how about the practice; what steps can be taken to insure the desired result under present conditions?" In reply to this it may be said there is a very simple method and one entirely easy of adoption if the operatic powers that be are ready to admit the

justice of the cause, and willing to view the matter in the right light. The tenure of many of the national lyric theaters abroad, like the Paris Grand Opéra and Opéra Comique, by their managers or intendents, as they are termed in Germany, is dependent on conditions whereby these managers are obligated to produce each year a specified number of works by native composers. If, therefore, at the expiration of existing contracts those who control the opera houses in New York, Boston and Chicago were in future contracts with leasing managers or companies to make it a binding contract of continued occupancy that such managers were obliged in each season to produce, say, one opera by a native composer, written to an English text, and one standard opera to be sung in the English language, the whole matter would be settled once for all without further fuss or discussion. In this way we should in a very short time have a repertoire of English opera and opera in English which could be used interchangeably between the three houses, and American singers, composers and the public generally would be satisfied. I most earnestly recommend this perfectly practicable suggestion to the consideration of those now in control of our operatic activities.

Mme. Blye, Pianist Pleases Audience in Nashville

NASHVILLE, TENN., Feb. 13.—Mme. Birdice Blye was the fourth attraction of the all-star musical course at the Ryman auditorium last Wednesday evening. The large audience showed by quiet attention and enthusiastic applause its appreciation of the delightful program rendered. Mme. Blye's technical equipment is excellent; her tone is clear and brilliant or softly

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mellow. The program began with the Sonata Eroica, by MacDowell, for the first time rendered in Nashville. Mme. Blye gave a splendid reading, especially of the second and third movements. The Chopin numbers were thoroughly enjoyed and the concluding number was a brilliant performance of the Weber-Tausig "Invitation to the Dance." L. N. E.

Wagnerians' Fight Is Over

[From the New York Telegraph.]

The composition of the houses that are greeting the performances of the "Nibelungen Ring" at the Metropolitan is worth observing, even if only to emphasize the physical fact that water flows under bridges. There are to be seen schoolgirls by the hundred and schoolboys by the dozen. Thus Wagner, musical anarchist of fifty

years ago, has become an educational respectability. Children are taught to cry for him. Herr Alfred Hertz has the glamour and the nimbus of a professor. Signor Gatti-Casazza becomes collegiate and presidential, a sort of Niccolò Murrayo Butleroni. But one longs for the good old privileged times when Wagner was a sort of personal and private possession, a kind of esthetic limousine, upon the ownership of which you prided yourself while you despised the vulgar mob that footed it through the Donizettian mud, or struggled in the crowded car marked Mendelssohn or Trovatore. Now that every one is a Wagnerian, there is no distinction in being one.

Camille Erlanger, composer of "Aphrodite," is at work on a new opera based on Sardou's "La Sorcière."

A FABLE WITH A MORAL BY SOUSA

The power that forces inspiration out of you and me once sent a composer an idea, and from this idea he composed a beautiful symphony. The composer knew it was a beautiful symphony, a work of inspiration and he was proud of it and wanted the public to hear it.

So he arranged to have the symphony performed by a fine orchestra. The orchestra played the symphony and they admitted that it was a very beautiful work, but they were annoyed when they saw the composer taking all the credit to himself. They pointed out that any success the symphony might have would be due entirely to their performance of it, and that the composer ought to give them some of the praise. The composer was very angry. "The orchestra," he said, "had nothing whatever to do with it," and he refused to share the praise with them.

"Very well," said the orchestra, "we shall

not play your symphony unless we get the credit for it." The composer replied by refusing to let the orchestra have anything to do with his symphony, and it was put away on a shelf.

After some time the orchestra found that they had nothing to play, and at the same time the composer found that the public could not hear his work. He discussed the matter with the orchestra, and it was finally agreed that the orchestra should perform the symphony and that composer and orchestra should share the applause.

But here another difficulty arose. The conductor of the orchestra complained that under this arrangement he should not get his fair share of praise. It required, he said, his genius for conducting to bring out the beauties of the symphony, and unless he was to receive some recognition for this he would not conduct the orchestra. The composer and the orchestra told him that

he had nothing to do with the success of the symphony and that his request for a share in the applause was absurd.

"Then I shall have nothing more to do with the symphony," the conductor replied, and he laid down his baton.

The composer asked the orchestra if they could play his symphony without a conductor. "Of course we can," replied the orchestra; "the conductor does not matter much," and the performance began. Everything went smoothly for the first few bars. Then the first violin said to himself: "They are taking this movement too slowly; I will play it quicker." The cornet thought the violins were playing too loudly, and he began to blow with all the power of his lungs. Each began to play according to his own individual ideas, and in a few minutes the beautiful symphony had become a horrible chaos of noise.

The composer stopped them, angrily declaring that they were spoiling his beautiful symphony. After some argument they began to recognize the fact that they must have a conductor, so they asked the conductor to come back and begged him to

take up his baton again. They knew now, they said, that he ought to have his share in the public applause. When the time came to commence, however, they were surprised to find that there was no audience.

The composer, the orchestra and the conductor thought there must be some mistake, and after they had waited for some time and the hall still remained empty they began to ask each other where their applause—and their money—were to come from if nobody came to hear them play the symphony.

They discovered then that the public had heard of all this quarreling, and of how it had been decided that all the credit for the success of the symphony was to be shared by the three. The public said that as they were to get no credit for being intelligent enough to listen to and appreciate the symphony they would stay away from the concert.

Then it was that the composer, the orchestra and the conductor recognized that unless they shared the credit with the financier they would have to spell their work of Art with a very small "a."

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NEW MUSICAL PUBLICATIONS

Busoni's "New Esthetic of Music."

FERRUCCIO BUSONI, pianist and composer, now comes before the world as an author through the medium of a little volume of less than 50 pages, entitled "A New Esthetic of Music." The title is perhaps misleading, as it inclines one to look for something more extensive than what is actually offered—a series of reflections and aphorisms on certain phases of musical art. Mr. Busoni in the first sentence of the work describes it as follows:

"Loosely joined together as regards literary form, the following notes are, in reality, the outcome of convictions long held and slowly matured." In them, he further declares, a problem of the first magnitude is formulated with apparent simplicity without giving the key to the original solution; "for the problem cannot be solved by generations, if at all."

Admirable works of genius arise at every period, admits Mr. Busoni, and none has been more eager than he in welcoming the standard-bearers. And yet it seems to him that of all these beautiful paths leading so far afield "none lead upward."

"The spirit of an art work, the measure of emotion, of humanity that is in it—these remain unchanged in value through changing years; the form which these three assumed, the manner of their expression and the flavor of the epoch which gave them birth are transient and age rapidly. Spirit and emotion retain their essence, in the art work as in man himself; we admire technical achievements, yet they are outstripped or cloy the taste and are discarded. Its ephemeral qualities give the work the stamp of modernity; its unchanging essence hinders it from becoming obsolete. . . . There is nothing properly modern—only things which have come into being earlier or later; longer in bloom or sooner withered. The Modern and the Old have always been. . . . All arts, resources and forms ever aim at one end, namely, the imitation of nature and the interpretation of human feeling."

Program music is treated by Mr. Busoni as follows: "Representation and description are not the nature of music; herewith we declare the invalidity of program music and arrive at the question: What are the aims of music?" He finds that music "realizes a temperament without describing it, with the mobility of the soul, with the swiftness of consecutive moments; and this is where the painter or sculptor can represent only one side or one moment and the poet tardily communicates a temperament and its manifestations by words. In reality program music is precisely as limited and one-sided as that which is called absolute. . . . After all, what can the presentation of a little happening upon this earth. . . . have in

"A NEW ESTHETIC OF MUSIC." By Ferruccio Busoni. Cloth, 45 pages. New York, G. Schirmer.

MAUD ALLAN IN LONDON

An Audience More Enthusiastic Than She Had Ever Danced To

LONDON, Feb. 11.—Maud Allan returned to the Palace, the birthplace of her fame, for a special matinee yesterday. To state that she met with an ovation would be putting it mildly, for the audience was more enthusiastic than on any previous occasion when she has danced. Perhaps the finest thing she did was Debussy's "Danse Sacrée et Profane," when she appeared clad in a Doric Chiton with violet draperies which she held in either hand. She realized the old Greek spirit perfectly and showed that her art is progressing beyond the veils of "Salomé."

Other items included Sibelius's "Dryad," a Brahms walse and march movement from a Schubert moment musicale. All these were given with the same naïve feeling and open-air freedom.

Max Reinhardt's production of "Sumurun" is drawing the best people to the Coliseum. We found Victor Hollaender's music to this Arabian fantasy anything but Eastern, although the mimo-drama itself was extremely beautiful and exotic in its color scheme.

Mr. Beecham's short version of "Carmen" fills the new Palladium twice daily, and although I have had no opportunity of hearing the work I understand it is adequate in every respect.

common with that music which pervades the universe?

Mr. Busoni has some caustic and sensible remarks concerning what he calls the "fetish of form. Our lawgivers have identified the spirit and emotion, the individuality of these (the classic composers) and their times with 'symmetric' music, and finally, being powerless either to recreate the spirit, or the emotion, or the time, have retained the form as a symbol and made it into a fetish, a religion."

Mr. Busoni has certain ideas regarding the character of music appropriate to certain dramatic situations on the stage that may strike some who have been brought up in the Wagnerian faith as peculiar. "Suppose a theatrical situation in which a convivial company is passing at night and disappears from view, while in the foreground a silent envenomed duel is in progress. Here the music by means of continuing song should keep in mind the jovial company now lost to sight; the acts and feelings of the pair in the foreground may be understood without further commentary, and the music, dramatically speaking, ought not to participate in their action and break the tragic silence."

The author has some interesting observations on the term "musical" which he finds to be grossly misunderstood and misapplied. Only such persons as singers, who actually produce music themselves have the right to the title. There are also interesting paragraphs on new scale systems, "infinite harmony"—which shall employ intervals smaller than any now in use, and the necessity for respecting the piano which gives a single man command over something complete."

The book has been well translated from the German by Dr. Theo. Baker.

A New Volume of Sacred Music

A NEW volume of sacred songs entitled "Rosary," published by the Bergé Music Company of New York, has just appeared. The collection contains fifteen sacred songs, the greater part of which are suited for Catholic service, the remainder for Protestant service. The composers represented are Louis Bergé, F. H. Cowen, William E. Bergé, Rev. F. C. Lenes. The songs of Louis Bergé, who has specialized in the writing of Catholic church music, are marked by their simplicity and frankness of melodic style; he has carried out this idea also in his many masses and is an exponent of writing from a simple melodic standpoint and facility in both the vocal and instrumental parts.

Particularly effective are "God knoweth best," "Jesus, my Lord, my God," "O Salutaris Hostia," and an "Ave Maria." The book is well-engraved and printed and has an attractive green and gold paper binding. It should have a wide sale.

*ROSARY. A Collection of Sacred Songs. By Louis Bergé, Wm. E. Bergé, and F. H. Cowen. Published by the Bergé Music Co., New York. Price 75 cents.

The two short operas by Emanuel Moor are hardly imposing enough in text or musical structure to require extended discussion. "Wedding Bells" and "La Pompadour" were both given with that exquisite finish with which Miss Brema stamps all her productions. The scenery, the costumes and the movement were all thoroughly artistic. The artists were satisfactory, with the possible exception of Allan Glen, who, although a dancer of great talent, appears to need much training before he can be considered a singer of attainments. He is too frantically energetic in his vocalization and deportment and his voice is consequently unpleasant. The orchestra played well under Mr. Bridge, even if the music was not particularly distinguished.

EMERSON WHITHORNE.

Saslavsky Quartet Concerts

The Saslavsky String Quartet is to give a series of chamber music concerts at the Plaza, in New York, with Isabel Hauser, pianist, during March and April. The quartet consists of Alexander Saslavsky, Leonardo Brill, Hans Weissman and Paul Kefer, all first instrument players of the New York Symphony Orchestra, Mr. Saslavsky holding the position of soloist and assistant conductor of that organization.

Max Reger's "Hundredth Psalm" has recently won approval in Strassburg.

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HOFMANN LION OF LOS ANGELES WEEK

Nevertheless Fails to Break Long Tradition About Pianists Bringing Rain

LOS ANGELES, Feb. 12.—Josef Hofmann was the lion of the musical week in Los Angeles, and it was wonderful how the public responded to his roarings, for at Hofmann's two piano recitals of much length and weight he held his audiences in a manner which would be satisfactory to any artist. At first it seemed that the custom of pianists in bringing rain with them, rather than sunshine, was to be broken; but his second recital proved that the tradition of years was not to be fractured. As rains are rare things here and come only in and near the Winter months, the Chamber of Commerce has considered the matter of subsidizing the pianists in favor of the agriculturists.

Hofmann's first concert presented a Beethoven, Chopin and Russian program, and I never heard Beethoven played with so much humanity, so to speak, as on this occasion. No dry-as-dust academician is this Josef, who wears the coat of many piano colors. And an immense audience was spellbound by the beauty of his musical message.

The audience of his second recital, yesterday afternoon, in spite of hard rain, was limited only by the walls of the Simpson Auditorium, and after the Liszt E major polonaise, closing the program, it would not disperse until two other numbers were added. This program was made up of Schumann, Chopin and Liszt, and was a fitting exposition of the many-sided abilities of the artist. Hofmann is one of the few pianists who can draw large houses in Los Angeles, a matter which does not trouble the great vocal artists.

Director Hamilton presented at the symphony concert of last week a program that might be compared to a gallery of old masters in black and white, relieved by one vivid impressionistic piece in primary colors, laid on with the palette knife rather than with a brush. The program included the first symphony of Mendelssohn, a Beethoven violin concerto and a Cherubini overture, that to "Anacreon." But in the center of these formalists of a bygone day was a tone poem called "Mirage," by Bernard Shapleigh, the contemporary English composer. This was in the way of being a novelty, though others of Shapleigh's works had been programmed in this series. The program would have been one of classic formality had it not been for the English composer's work, which is as brilliant and descriptive a number as one could wish. It has a strong Oriental atmosphere, and though a printed

program may be necessary to furnish the clue to its intention, once that has been given, the auditor can trace it as a musical exposition of the picture in the writer's mind.

The orchestra was in fine fettle, and the playing of its concertmaster, Arnold Krauss, in the Beethoven violin concerto, proved him well worthy to be at the head of this band of players. His tone is of the largest variety, and he plays with a scholarly understanding of his instrument and of the composition in hand.

Clarence Eddy was a guest of honor at

a reception given by Mrs. E. W. Martindale this afternoon, at which the leading musicians of the city were present. The impromptu musical numbers given were strong evidence of the large amount of talent available in Los Angeles at short notice. At the same time Mr. and Mrs. George Birkel were entertaining Josef Hofmann.

Rudolf Friml, giving a piano recital at San Diego, last Wednesday night for the Amphion Club, had an unrecognized auditor in Josef Hofmann. Hofmann expressed himself as highly pleased with the

abilities of the Bohemian composer, both as pianist and writer. The recital was held in the recital hall of the U. S. Grant Hotel, ten stories up—a fine audience room seating 1200.

Musical Los Angeles is agog to hear Bonci, the noted tenor, who comes under the Behymer management February 28.

Los Angeles is entertaining Christian Bach, the veteran Milwaukee musical conductor. Mr. Bach did not come here to rest, but to work, being busy with a series of compositions which his seventy-six years in no way retard. W. F. G.

COULDN'T TALK TO INTERVIEWER

But Here, Nevertheless, Is a Good Deal About Mme. Arnaud and Her French Songs

LAST December the writer attended a recital of French songs of the seventeenth and eighteenth centuries and found the program so alluring and the performance so fascinating that, when the opportunity came a few days ago to interview the artist who had given so much pleasure he was not slow to grasp it. There is a good deal in the art of Mme. Anna Arnaud that reminds one of Yvette Guilbert as she was fifteen years ago. She is so daintily picturesque in the costumes she wears of the times when the compositions she sings had their origin, and also she is so typically the Frenchwoman, with all the characteristic charms and vivacity of her race. She talks English with the most fascinating touches of the accents of her native tongue.

Mme. Arnaud didn't like the idea of being interviewed and threw up her hands in despair at the thought of it.

"I really cannot talk when I am interviewed," she said, "and yet I ought to be accustomed to do so from the fact of my long operatic career. But the very idea of an interview makes me self-conscious, and I simply cannot say a thing. Besides, the English language is so full of difficulties that I would much rather express in French whatever I might have to say about my songs. You see, our language is so rich and melodious that almost anything you say finishes in a song."

"I am preparing now a recital to be given in March in Carnegie Lyceum, but the selection of songs is not definitely made. I shall sing some of the less known songs of our provinces, many of them peasant songs which have been transmitted from generation to generation and collected only recently. It is hard to obtain some of them and I am almost jealous of my collection."

"There will be a song from the Champagne, 'Le Mois de Mai,' one from Morvan, 'La Chanson des Métamorphoses,' one from Bresse, 'La Liandine,' one from Franche Comté, 'La Pernelle,' and a very interesting song from Berry, which has not been heard here, entitled 'Briolage.' This last is one of those chants which the peasants have been singing for centuries, when they go home from harvesting, and there are quite characteristic passages imitating



Mme. Anna Arnaud, Singer of French
Songs of Seventeenth and Eighteenth
Centuries

the whip and the shouts by which they encourage and urge on their oxen. Then you shall hear 'La Bergère et le Monsieur' from the Auvergne and 'Celui que mon cœur aime tant' (Angoumois), 'A Parthenay' (17th century) and 'Le Matelot de Bordeaux.' Many of these songs are new to New York and there seems to be a growing demand for them. Last December I sang some of them in Philadelphia and since then I have been engaged several times by prominent families to sing at receptions.

"How did I conceive the idea of performing these songs? That is easy to explain. When I was quite a little girl we used to sing many of these province songs at home. Later, during my operatic career, I considered them as a welcome recreation, and when I left opera I began to take a deeper interest in my pets, studied their history and soon found myself humming them all day long; then and there a new idea would strike me how to interpret them more effectively and give them the local color. Thinking about this gave me the idea to present the songs in costumes, although it has not been the first motive. My temperament and the habit of making gestures during such a long opera career made it simply impossible for me to sing these emotional songs and stand still with folded hands. That is why I conceived the idea of giving them in the costumes of the province or period represented."

"I know that you will see the new costumes when I wear them at the March recital, and so I won't show you the designs now, and I really can't say anything about my songs and my costumes at all. You know I told you before that I couldn't talk when I knew that I was being interviewed."

"You're wasting your voice singing here in vaudeville. You ought to be singing in grand opera or Grand Rapids, or some

place like that. I tell you, you ought to be singing with that great artist Maginni."

"Why, he's dead."

"I know it."—New York American.

GENA BRANSCOMBE'S SONGS

Mr. Dalton-Baker Sings Them Effectively at New York Musicales

Four of Gena Branscombe's songs were heard at a musicale at the house of Mrs. William Delavan Baldwin, No. 175 West Fifty-eighth street, New York, recently, in a program sung by W. Dalton-Baker.

These were "Dear Is My Inlaid Sword," "With Rue My Heart Is Laden," "Dear Little Hut by the Rice Fields" and "There's a Woman Like a Dewdrop."

The first is very colorful and dashing and the third powerful and lofty in its passion. Both of these are on poems by Lawrence Hope. "With Rue My Heart Is Laden" on a poem from "The Shropshire Lad," by A. E. Housman, is a deep mood and poignant in its expression of sorrow. The closing Browning song of the group is original and rich in emotional quality.

All of the songs are very imaginative, both melodically and harmonically, in the latter respect particularly offering much that is striking and new. The songs were sung with sympathy and intelligence by Mr. Dalton-Baker, the composer, who is an excellent pianist, accompanying.

A Symphonic Saltatorialist

She shoves her light fantastic toe
Plumb through a classic master,
And symphonies and things like that
She never lets get past her.
Her shapely fingers twirl around
A Chopin nocturne, tender,
Her long and lissome limbs exalt
A Fugue to living splendor.
She makes a Schubert Serenade
Look like a dose of tonic,
And what she does to Mozart's themes
Is humanly harmonic.
She weaves her torso through the wool
Of hard Wagnerian measures
And brings a wondrous fabric forth
Of sweet melodious treasures.
Her swaying figure makes old Bach
As light as a linnnet,
But when she hits an Op. 16,
By heck, she isn't in it.
—W. J. Lampton in New York Tribune.

After singing at the Court of Roumania before Their Majesties the King and Queen (Carmen Sylva), the prima donna Yvonne de Tréville has just received the order of the Bene Merenti of the first class.

Franz Lehar's "Gypsy Love" has now been produced in Brussels and bids fair to become a popular success.

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FROM "MUSICAL AMERICA" READERS

Another View of "Opera in English"

New York Feb. 16, 1911.

To the Editor of MUSICAL AMERICA:

Interested as I am in the agitation now being given to the question of opera sung in English, perhaps an opinion from still another may not be quite without interest. I am convinced that all operas should be sung in the language for which the music was originally composed.

One has only to be old enough to have listened to the operas of Wagner, from "Lohengrin" to those of the "Ring" sung in French, after having heard them at Bayreuth, sung and spoken well in the German. The rugged, elemental atmosphere of the Northern Saga music was quite lost—I might almost say emasculated by the soft French accent. It is quite the same when French Opera is sung in German. The rhythm is so changed as to lose half its original character.

We may go back still further and in the realm of literature find what a thankless task it has been for even great poets to translate from one language into another. How unsuccessful have been the attempts to translate into any other language the flowing, noble music of the Greek hexameters of Homer. Even great men like Pope, Brant, Chapman and several later ones have failed because the change of meter (and there is no hexameter in the rhythm of English) has changed the character of the poets' atmosphere.

Why should not the same difficulty apply to modern conditions? I think *Pinafore* and its fellows would be rather droll either in French, Italian or German. Why should not the same be true of foreign operas changed to English?

By all means let us have opera in English, but let it be the outcome of composers whose minds work in that language naturally and instinctively.

EMMA HAYDEN EAMES.

In Defense of an American Tenor in Italy

Milan, February 4, 1911.

Dear MUSICAL AMERICA:

Have just received a copy of MUSICAL AMERICA and in the news from Florence there is an account of a demonstration against the tenor at the Teatro Perzola, together with the statement that the tenor is American-born.

Now it happens that there are only three American-born tenors singing in Italy, which makes it rather a personal matter, particularly with regard to myself, as I have expected to sing "Andrea Chenier" at the Teatro Verdi at Florence during the Lenten season, and the probability is that I will not do so, as I do not expect

to continue my career in Italy, and one of the reasons is that there is now being prepared a civil action against me brought by the Impresario Pietro Minciotti for assault. Said assault took place last Sunday evening in the lobby of the Politeama Theater at Como, where I was singing in "Lucia di Lammermoor" and consisted of a few American uppercuts landed on the jaw of Minciotti. In defense of myself I will only say that the provocation was great and would be easily understood by those who are struggling for a name in Italy.

Now a word for the American-born tenor who did not succeed at Florence. I have never met or seen him, but hear from good authority that he is well qualified to succeed as an operatic tenor, the inference in the Florence article being to the contrary. It seems hardly believable that battistini, the veteran of veterans in the operatic world, would have selected this tenor if he were not qualified, and if the audience at the Teatro Perzola did make a demonstration against this tenor it does not necessarily mean that he has not ability and talent. It is not long since a similar demonstration was made in Italy against an American-born tenor who now occupies a firm position in one of the leading opera houses of the world and whose talent is undisputed.

With the hope that in justice to the few American-born tenors now singing in Italy you will find space in your columns for the above, I am, sincerely,

TOMMASO EGANI.

De Pachmann and His English Audiences

HOTEL RECTOR, NEW YORK CITY,

February 11, 1911.

To the Editor of MUSICAL AMERICA:

In reading last week's publication of MUSICAL AMERICA I see an article in which Mr. DePachmann is reported to have said how much the Americans appreciate good music and care not for "mere noise." He goes on to say this is precisely what the English people enjoy, and that in order to please an English audience the pianist must "pound" as much as possible.

He says "I could not stand it, I turned to escape, I ran—ran from the place." The outburst is absolutely untrue, for does he not return to England every year for a brief season? And I know he is received with tremendous enthusiasm, for I myself have frequently been present at his recitals; in fact, later on in last week's publication is a notice telling how much he was appreciated at his last appearance in London.

I, as a loyal Englishwoman, write this in protest.

Yours sincerely,

ERICA PIERPOINT.

VISIT OF CANADIAN CHOIR

Toronto Chorus to Sing in Detroit, Cincinnati and Other Cities

TORONTO, CAN., Feb. 20.—It is probable that the Schubert Choir will shortly accept the invitations of musical bodies in Detroit, Cincinnati, Rochester and other American cities to give a series of concerts out of town. Koonester was visited last season.

Toronto is at last to have a medium-sized concert hall. A company formed some time ago to build an arena in a central part of the city has completed its plans and will now proceed with the construction. In the event of its completion before next season accommodation will be given to a great many important musical events which desire a smaller building than Massey Hall.

Quite an interesting flurry has been caused by a letter published in all the Toronto newspapers from T. G. Mason of the firm of Mason & Risch, piano manufacturers, disputing the wisdom of the use of the Latin text in the Mendelssohn Choir's rendering of Verdi's "Manzoni Requiem." A division of opinion is evident in critical ranks and the question is being discussed energetically in newspaper columns.

R. B.

It is rumored that a German impresario intends to invade Paris next year with a company of the most celebrated Wagnerian singers of Germany to give a series of performances of the "Ring" in German.

ST. CECILIA CLUB CONCERTS

Victor Harris's Chorus Enlarges Its Scope of Activity

The St. Cecilia Club, of which Victor Harris is the conductor, is beginning to enlarge its spirit of activity by taking part in several special concerts in addition to its own regular concerts, which are always held in the ballroom of the Waldorf-Astoria.

On Thursday evening, February 16, the club, seventy voices strong, assisted the Russian Symphony Orchestra at their final concert for the season, singing several choruses from Tchaikowsky's "Eugen Onegin" with orchestra and also "The Legend," by Tchaikowsky, unaccompanied. The latter number met with so much applause that it had to be repeated.

On March 13 the club is to give one of its regular programs for the benefit of the New York Diet Kitchen, at which the assisting soloists are to be Miss Helen Croft, pianist, and Mme. Alma Gluck, soprano of the Metropolitan Opera House.

The St. Cecilia is to give its own regular final concert for the season on Tuesday evening, March 28, and among other novelties on the program for this concert there will be done for the first time Cadman's "Four American Indian Lyrics," dedicated by him to the St. Cecilia Club and re-scored for women's chorus by Victor Harris; also a very charming new part-song written for the club by James H. Rogers, entitled "Two Clocks." Mr. Harris is already making very ambitious plans for the St. Cecilia Club for the season 1911-12.

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CHILD-MUSIC BY THE GREAT MASTERS

But Five Composers of the Highest Eminence—Bach, Mendelssohn, Schumann, Tschaikowsky and Debussy—Have Devoted Themselves Definitely to Music for Youthful Uses

(FROM THE LONDON TIMES)

FEW recent pianoforte compositions, even by professedly popular composers, can have attained the success of Debussy's *Coin des Enfants Suite*. Published only some two years ago, it has been the medium, throughout the whole musical world, of introducing Debussy to persons to whom the name was either altogether unknown, or merely represented the unintelligibly vague in modern art. And yet it is highly probable that no hearers of the two finest numbers, "La Neige Danse" and "Le Petit Berger" (isolated from those with specifically humorous titles), would realize that this exquisitely woven art was categorically intended first and above all for children; they would feel surprised (and if seriously minded, annoyed) at the discovery of the title-page, with its dedication to "ma chère petite Chrachou avec les tendres excuses de son père pour ce qui va suivre," and its fascinating toy elephant of the purest Parisian breed. The children's corner in music has indeed been far too much left to the worthy second or third-rate type of composer, who can turn out, with never-ceasing industry, work of which the best to be said is that it does not hamper the development of the appreciative faculty. Artistically such influence is mainly negative, and we are thankful for slender mercies. Only a very few of the composers whose names stand for great achievements in art have consciously set themselves to form youthful ideals—and even they have not always been successful.

Bach, Mendelssohn, Schumann, Tschaikowsky, Debussy—we can hardly add to these five any other name of similar eminence. Beethoven did indeed toss off a trifle or two for the amusement of children of friends; and the dusty corners of musical literature contain a small handful of similar totally forgettable and forgotten by-products from other august pens. Mozart and others of the elder classics no doubt wrote a good deal merely for pupils, but they never seem to have had children specially in mind—all that they cared about was comparative technical easiness. The five named composers, however, produced, of set purpose, definite children's music, and it is perhaps not uninteresting to examine how they conceived the problem and with what success it was met.

The "Clavierbüchlein," written by Bach for his eldest son, Friedemann, contains, among its very numerous short pieces, many that were afterward incorporated into "Das Wohltemperirte Clavier" and other familiar collections, and probably only a few of their players and hearers know that they were originally written exclusively for the benefit of a boy of nine. There is the Prelude in C Major—far too often known now merely in bastard shape, all its delicate purity tarnished by the addition of Gounod's vulgar tune; there, again, is the great Song Prelude in E Flat Minor, presumably for the cultivation of Friedemann's cantabile tone, as other preludes from the first book of the "Forty eight" (such as those in C Minor, D Major or D Minor) cultivated neatness of finger work. Exactness of part-playing, expressiveness in various styles, rhythmical vivacity—all are represented by pieces familiar enough to us now simply as pure artistic inspirations; and yet when once we are led to reflect on the matter we can see how unerringly Bach achieved his special object. Many of his greatest organ works—the G Minor Fantasia, the F Major Toc-

cata, and, indeed, most of those we know best—were written earlier, as were some of his most deeply felt cantatas, such as "Gottes Zeit ist die allerbeste Zeit"; but of all this complexity and searching of soul there is not a trace. He succeeded, indeed, in doing, and doing perfectly, three very different things at once; the music is masterly in the mere pedagogic aspect, it can fascinate children (as teachers still know well enough) and can be played by them with real understanding, and yet it can still appeal, with no reservations whatever, to the mature brain and heart of the artistic veteran. This little "Clavierbüchlein" shows, perhaps better than any other of his works, how Bach was able to see his art steadily and see it whole; technic, emotion, intelligence—all are there, and to him the child is literally the father of the man, not a separate individual to be nourished on musical food that the grown performer will despise.

Mendelssohn's Kinderstücke

Mendelssohn's six *Kinderstücke* (known in England by the apparently unauthorized title of "Christmas Pieces") were the last works given by their composer to the world; but, with all his experience as a lover of children and as a teacher, he failed to meet the problem as Bach had done. It is plain that he wishes to afford useful practice in particular problems, especially in the staccato touch in which he personally so much excelled; but there is little or nothing that makes any appeal to children now; and to the older of us the pieces, indistinguishable from the inferior specimens of the *Lieder ohne Worte*, only suggest that Mendelssohn's genius was taking a holiday. We might confidently have hoped for some fine children's fairy or water music from the hand of the composer of the "Midsummer Night's Dream" and the three great overtures inspired by river and sea: all that we get is, so to speak, stale chocolate.

Schumann, again, failed in a different way. He wrote a large mass of compositions definitely for children's use, almost all with descriptive titles (often, however, concocted after the completion of the music); there are the forty-three pieces in the *Album für die Jugend*, the thirteen *Kinder-scenen*, three complete sonatas, and several sets of duets of considerable dimensions. No one, as the perennially valuable aphorisms prefixed to the *Album* show, could have been more anxious about the deeper aspects of musical education; but his lack of experience and adaptability leads to strange results. He had an almost ludicrous ignorance of what a child finds technically easy or difficult; even the section of the *Album* specially marked "für Kleinere" contains not a few passages that cannot sound approximately right except under the full-sized hands of a player with plenty of command over all the niceties of quickly varied touch and subtle pedaling. With a few similar exceptions, not more than a dozen or so altogether, Schumann's children's music is forced and dull when really playable by children (as well as often when it is not); when it is in any degree characteristic of his genius it is meant (whatever the title page may say) exclusively for grown-up men and women who remember their own childhood with sympathy, but possess adult fingers and brains and hearts. What child has ever lived who could make anything but an emotional caricature of the "Abendlied"? We

all acknowledge that the *Kinderscenen* are among the most fascinating short pianoforte pieces in existence, but in every way they insistently demand grown-up performance; and even "Am Springbrunnen," where there are no difficulties of psychological expression, demands, from both fingers and feet, a skill far beyond that of any but the most exceptional children.

The twenty-four pieces of Tschaikowsky's *Jugendalbum* also have descriptive titles; but he again approached the problem differently. He never writes over the heads of children, either technically or emotionally; and some of the little pieces, such as "Pferdchen Spielen," "Die Kranke Puppe," "Wintermorgen," are at one and the same time excellent practice and (so far as they go) daintily attractive music. But they certainly do not go very far, and no grown artist would deem them worthy of a second look. At their worst, they are feebly sentimental and useless from any point of view; at their best, they are written very plainly with their composer's left hand. As with so many of his works or smaller canvas, his heart was not in his task.

Debussy's Kinship with Bach

Debussy, on the other hand, while writing only for technically advanced children takes practically the same attitude as Bach, showing thus once again his distinct kinship with a far-off ancestry. The *Coin des Enfants Suite* no doubt requires adult performance to secure complete effect, but it can be played by children and still sound perfectly natural and right. There is nothing emotionally out of a child's range, the pages are full of childlike naive humor, childlike wistful imagination. And the six pieces one and all still appeal in fullest measure to older folk; the delicate parody of Clementi in "Doctor Gradus and Parnassum," the quaint slumberous noises of the "Berceuse des éléphants," the gay irrelevance of the "Sérénade à la poupée," the "grande" emotion and dainty burlesques of the "Golliwogs' cake-walk" (a title apparently untranslatable into French), all these are true children's music, but at the same time full to the brim with subtle details that afford perpetual delight to others. "Le Petit Berger" and "La Neige Danse" are indeed, for picturesque polished charm, unsurpassed in all modern pianoforte music, the latter, as a mere tone picture (quite apart from its haunting melody) is an amazing tour de force. Except that there is no clear insistence on technical consideration, Debussy, alone of all later composers, is here a follower of Bach; he writes his music so that children can understand and interpret, but, unless we consent to be ossified by age, we need never outgrow it.

Why should he be the only follower among the great instrumental composers? We can perhaps hardly expect that any one with all the elaborate technic of twentieth-century composition at his call should be able to divert his ideas into channels of the extreme technical simplicity possible two hundred years ago—for our very easiest fine child-music we may have to keep to Bach alone. The "great morning of the world" is gone; our ideas seem bare and thin when reduced to the naked minimum that amply sufficed for Bach. But still, even in these latter days, Debussy has shown that it is possible to write music far easier technically than his normal products, and intellectually and emotionally quite interpretable by children without losing the least essential quality of style; what would the literature of children not have been had all the great composers been similarly gifted? There is no department of music that more earnestly, and now more than ever, demands enlargement.

At a concert of the Winderstein Orchestra in Leipzig, conducted by George Göhler, Lilli Petschnikoff, the American violinist, covered herself with glory as one of the soloists and even outshone her husband, Alexander Petschnikoff.

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Irene Armstrong, the American soprano, who made her New York debut at Mendelssohn Hall last November, has been engaged as soloist for the Eastern tour which the St. Paul Symphony Orchestra is to make in May under the management of Bradford Mills. Miss Armstrong has also been engaged by the same manager to fill a number of recital engagements in the Middle West during April.

Music of Portland (Me.) Composer Played by Rossini Club

PORTLAND, ME., Feb. 15.—A rather unusual program was given February 9 at the regular meeting of the Portland Rossini Club. After the first part of miscellaneous music the morning was devoted to the compositions of Dr. Latham True, of Portland, the composer himself being at the piano. Rose Tyler, a member of the club, who has a dramatic soprano of good range and quality, sang first four songs from Heine, "Du bist wie eine Blume," "Lehn Deine Wang," "Es träumte mir," and then four of Browning's lyrics, "My Star," "I send my heart up to thee," "The Moth Kiss and the Bee Kiss," "Prospice," of which the last two deserve special mention for the sympathetic study of the poems evinced in Dr. True's music. The last number was a dramatic reading, with piano accompaniment, of the "Land of Heart's Desire," text by W. B. Yeats. Francis True, a sister of the composer, read the lines with simplicity and insight that were charming. Dr. True's music, founded on the four motifs of environment, church, the heroine and the fairies, followed the text with intuitive understanding.

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SINGERS' ENGLISH—IS IT ENGLISH AT ALL?

THE existence of so remarkable a linguistic product as "singers' English" does not seem to be fully realized, and much less understood, by musicians in this country. The modern tradition which deliberately alters some of our most characteristic vowels, and insists upon a "rolling r" in places where it is heard no longer in our language, is recognized by the multitude without thought or question as the usual thing. Some even believe that it is not possible to retain the true character of English words when set to music, and that to suit the convenience of singers, as well as the exigencies of musical notes, certain alterations and modifications have been ordained as unavoidable and even desirable. Others are so well accustomed to neither hearing nor understanding the words of vocal music that the question of how far the language of singers may differ from ordinary speech is to them a matter of little consequence.

At the present time, when so much is being said about the opera, and especially about opera in English, it is worth calling attention to the fact that, except in the mouths of the comedians, the true English language is not now heard upon the operatic stage, and very rarely in recognized English singing of any kind. Startling and sweeping as this assertion may appear, its truth will at once become obvious to any one who will take the trouble to make an English singer speak his words in exactly the same manner in which he generally sings them.

The dialect itself is well worth a little study, if only to prove the nature of its origin and to corroborate the recent history of singing teaching in England. The most distinctly linguistic variations are the following:

1. The light "a" as in "hand" is changed to "ah."
2. The soft-sounding "o" as in "love" is changed to the short "o" as in "of."
3. The vowel sounds associated with "r" in "er," "or," "ir," "ur" are altered variously in sounding the "r."
4. The short "i" as in "hit," which forms the first part of the sound in "here," is changed to "ee"—e.g., "hee-rr."
5. The bright-sounding "i" as in "high" is broadened to "ah-ee."
6. The rolling "r" is introduced before other consonants and at the end of words, contrary to English custom.
7. All the consonants are generally weak, especially those which are aspirated—"h," "t," "th," "s."

There are many other exaggerated vowel changes heard far too often, especially in the upper and lower notes of the vocal compass; but they belong less to the singers' language than to bad singing in general, and are shared with singers of all languages who cannot maintain the character of their vowels throughout a phrase. Those who are familiar with the analysis of vowel sounds in the resonator scale will notice at once that the characteristically English sounds in the middle section of the scale are those which suffer most. They are undoubtedly more delicate in their constitution than the more universal vowels. But what is more significant to us is the fact that the particular vowel sounds which are

changed are those which do not occur in the Italian language.

All the above linguistic changes which have been introduced into our language—banishing some of our particular vowel sounds, modifying others, rolling our "r's" when we have dropped them, and weakening our consonants generally—indicate an obvious attempt to bring it nearer to the Italian habit of speech. The process may have made it more convenient for the Italian masters to teach us how to sing—a privilege they have enjoyed for centuries, doubtless to our mutual advantage—but nevertheless the changing of a few vowel characters has probably had a much more far-reaching effect upon English singing than would be generally imagined. It implies a wrong principle, which the Italians themselves would not tolerate in their own language. The traditional saying of Pacchierotti in the eighteenth century—Chi sa parlare e respirare sa cantare—has become doubly important since the intellectual advance of the Romantic period in other countries raised the art of song to a higher literary level.

There can be no doubt now that the influence which made changes in the sounds of our language has tended to demoralize the art of English singing. It has lowered the words in the estimation of the singer, the composer, the author and the public, as well as the general standard of performance, composition and criticism. This heavy indictment is not brought against our foreign masters themselves, but against the mistaken principle which underlies their tradition. For it must be understood that an Italian tradition which does not produce the English language in English singing in the same way that it might produce the Italian language in Italian singing is, for us at least, a failure.

It is not pretended that the only fault to be found with English singing is the mispronunciation of certain words. But the principle of altering the character of a vowel or any sound of language from what would be considered the best possible in English speech is contrary to every natural phonological law and fatal to the singer's sense of expression in words. To deprive a singer of the freedom he must have to express himself in his own form of language is as opposed to the old Italian tradition as it is to all that is rational in the production of vocal sound. Moreover, it leads insidiously to the obscuration of words and to most of the particular technical defects which form the ground of our complaint against English singing.

Fortunately, owing to the advance of the practical science of phonology, there are fewer secrets connected with the voice than there used to be, and we no longer depend entirely upon what may be handed down to us of an old and often unauthenticated tradition. In the light of modern knowledge it may truly be said that since the real principles of vocal sound are now fairly well understood it only remains to apply them practically to the best possible form of English speech in order to lay the foundation of a proper school of English singing. There is, at all events, a reasonable hope of such a thing in the future, but to make way for it this sense-destroying absurdity called "singers' English" must be entirely abolished.—*London Times*.

Too Many Orchestras?

[Reginald De Koven in New York World.]

From present appearances I am inclined to believe that we are getting this year more orchestral music in New York than the public requires or can assimilate. Including those of the Boston Symphony Orchestra there will have been in the neighborhood of 100 symphony concerts given before the season closes. As far as an on-looker is able to judge the attendance at but few of these concerts which I have attended has been sufficient to make them financially profitable, or even pay expenses. When two concerts like those of the Philharmonic and the New York Symphony Orchestra occur on the same Sunday neither draws much more than half a house, no matter what the attraction of soloist or musical novelty. Has it ever occurred to one that there are at the present time five local orchestral organizations giving symphony concerts in New York, no one of which—I say it with due deference to the artistic merits of at least two of them—is possessed of that commanding excellence which surely at least one New York orchestra should have? To support all these

orchestras a large amount of subsidization is necessary, and I cannot but feel that if this large amount of guaranteed financial support now dissipated or diverted in so many different channels were more centralized and united orchestral music in New York would be vastly the gainer and the artistic excellence of the orchestras themselves vastly improved.

Bridgeport Hears Distinguished Soloists

BRIDGEPORT, CONN., Feb. 13.—The First Congregational Church was packed to the doors last Wednesday when Mary Hissem de Moss, the soprano, and Florence Mulford, the contralto, sang, and Annie Louise David played the harp in a concert under the auspices of the Wednesday Afternoon Musical Club. Both Mme. de Moss and Mme. Mulford were in their best voice and sang delightfully. Mrs. David's playing similarly charmed the audience. W. E. C.

Max Reger's new piano quartet, op. 113, was played for the first time at a recent concert in Bonn.

George Henschel recently celebrated in London his sixty-first birthday.



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NOT WITHOUT HONOR IN HIS OWN COUNTRY

CHAUNCEY OLCOTT is playing—and singing—again in New York, which recalls a story told of him by a woman who was visiting last Fall in a little prairie town in Iowa.

It appears that the little prairie town is the birthplace and home of Mr. Olcott's ambitious young musical director, Frederick Knight Logan. Hence the actor's unprecedented visit to Oskaloosa, which is not on the main line.

Actors have got themselves a pretty universal reputation for vanity, fatuousness, jealousy and general "up-stagyness," to borrow the expressive professional slang. So that the Christian features of kindness, appreciation and humility, in the portrait of one of the profession, are likely to catch the "highlights" more than in that of just an ordinary man.

Hence Mr. Olcott's popularity forevermore in Oskaloosa, and all the kin of Oskaloosa, which is a country by itself—loyal to its own prophet, Mr. Logan.

The story is that the actor, being unanimously called upon by the audience to sing "The Wild Irish Rose" by which he has

long been known, unexpectedly and by previous arrangement with a violinist in the company who played his accompaniment, substituted a composition of Mr. Logan: that further, by a pretty speech in which he paid delicate tribute to his musical director and to the young man's mother, who was present and who wrote the lyrics of the song, at the cost of partial self-effacement, he illuminated for the "homefolks" the talent and the success of his musical director.

Mr. Logan was with Maude Adams in "Peter Pan" as musical director, with Jeff d'Angelis, and for three seasons with Mrs. Leslie Carter.

His mother was an opera singer when American girls in opera were rare, and the song cycles in which the two have co-operated are in the repertoire of most American concert singers.

Difficulties of Strauss' New Opera

[From the New York Sun.]

For those who had looked for simplicity "The Rose Cavalier" must, to be sure, have proved a disappointment; it is no exaggeration to assert that there never was a more difficult or more complicated score. The "Meistersinger," with its assuredly none too modest demands on the resources of a well-equipped opera house, seems a circumstance by comparison. Even that formidable ensemble at the end of the second act is overtopped by a similar scene of

pothor and apparent confusion, which on the face of it, with the results achieved here, must have necessitated weeks of diligent study and careful preparation. The three leading female rôles and the one male part of importance written for a bass buffo are so extremely difficult that one is almost inclined to the belief that very few companies will be in a position to meet even approximately the relentless demands made upon them.

Interpretative Dancing Offends Modesty of Milwaukee Observer

Milwaukee has been getting its fill of classic and interpretative dancing this season, the latest to appear being the Countess de Swirsky, who gave two performances at the Alhambra Theater recently. Says MUSICAL AMERICA'S Milwaukee correspondent: "De Swirsky's piano playing brought out the most enthusiasm, but it seemed all too incongruous, this combina-

tion of a nudity concealed only by a chiffon drapery, slit at the side, and so modern an instrument as the grand piano. It strains one's sense of the artistic and of classical accuracy." M. N. S.

Famous Artists for Atlanta

ATLANTA, Feb. 17.—Frieda Langendorff, contralto; Haydn Gunter, violinist; Marcus Kellerman, bass-baritone; Anna Otten, violinist, and Henriette Michelson, pianist, are some of the world-known artists who will appear in Atlanta during the next few months in connection with the Atlanta Philharmonic Orchestra, W. Whitney Hubner, director, and in concert, under the direction of the Atlanta Musical Association. Encouraged by the reception tendered the orchestra on its first appearance for this season at the Grand early in the month, the officers of the musical association at once closed contracts which they had pending with these musicians.

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August Spanuth, the Berlin Critic, Finds Moments of Ravishing Beauty in Strauss's Score and Others of Dullness—Warring Elements in the Work—Vulgarity of Some of the Story—The Audience's Approval Not Unreserved

BY AUGUST SPANUTH

[EDITOR'S NOTE.—The following report of the first performance at Dresden of Richard Strauss's "Rosenkavalier" was written by the famous Berlin critic, August Spanuth, of the *Signale*, at the request of MUSICAL AMERICA's Berlin representative, Dr. O. P. Jacob, who was himself unable, through press of other business, to attend.]

BERLIN, Feb. 2.—The "Rosenkavalier" had its premiere on January 26 at the Dresden Hofoperhaus before an audience even more brilliant and representative than "Elektra" attracted there two years ago. There is no gainsaying that in Europe Richard Strauss is generally considered the greatest and most interesting composer of the day, as well as the best advertised. Whether, however, the "Rosenkavalier" is destined to stimulate his fame into further growth remains to be seen. Between the acts, in the foyer, I did not run up against a single "Straussianer" brimming over with enthusiasm. On the contrary, I found quite a few in a state of half-satisfaction, recommending good, solid cuts in the first as well as in the second act. There were also large numbers of those who did not exactly know how they liked the opera. The applause had been rather lukewarm after the first act, but the gay waltzes of the second act put the public into good humor and their hands into quicker activity, so that Richard Strauss could bow his acknowledgments with the singers from the stage. After the third act there was again a momentary holding back, and only when Ernst von Schuch, the masterful leader of the whole, appeared on the stage with the composer, did the audience become enthusiastic and enable the conscientious newspaper correspondent to telegraph a big "external" success to the people at home.

If the new opera should not come up to the expectations of the numerous Strauss admirers it is the fault of the librettist (Hugo von Hofmannsthal) as well as that of the composer. At the beginning the story promises to be piquant and entertaining in a refined way, though not exactly calculated to appeal to the prudes. *Princess Werdenberg*, the beautiful wife of an Austrian general, has spent the night with an amiable youngster of seventeen, the count *Octavian*. They are cruelly interrupted by *Baron Ochs auf Lerchenau*, a cousin of the princess, a coarse and highly uninteresting fellow. He wishes to marry a rich young girl, to whom he is to send, according to the customs of the time (the middle of the eighteenth century), through a young nobleman as envoy, a silver rose as a symbol of his affection. While the baron tells of his innumerable conquests among the country maidens in very plain or even coarse language and at the same time makes violent love to the princess's maid, who is none else but *Octavian* in female disguise, the princess thinks it a great

joke to recommend him this very count, *Octavian*, as "Rosenkavalier," that is, as the bearer of the silver rose. The baron accepts with thanks.

And now the unexpected happens. The jolly and gallant princess *Werdenberg* suddenly feels that it is time for her to give up the pleasures of illegitimate love, at least the pleasure she has partaken with young *Octavian*. She becomes sentimental and prophetically sees him fall in love with the bride of *Baron Ochs*. This occurs at the end of the first act and now every one in the house can guess how the story will end, namely, that the ugly *Ochs* will be vanquished by the seventeen-year-old *Octavian*. So the remaining two acts are mostly filled with scenes of more or less low and boisterous comedy. The meeting in the "chambre séparée" has some particularly vulgar moments.

If Strauss could have written all the three acts in the refined vein he starts out in, the result would have been much more artistic and probably would have proved to be the beginning of a new and genuine style of comic opera in German. His attempt at a light and even melodious *parlando* is at least promising, though it could not be expected of the composer of "Salomé" and "Elektra" that he should always reduce the orchestration to the lightness required by a rather flippant dialogue. While the orchestra is marvelously eloquent in explaining and illustrating what is happening on the stage it is frequently unbearably noisy. However, that alone would not prove fatal to the artistic success of the "Rosenkavalier"; the real calamity is that in his desire for popular effects Strauss descends almost to the level of the present day Vienna operetta. To be sure he adds some spice to the most trivial waltz motives by introducing very unusual modulations, and the wonderful orchestral garb he gives them is apt to disguise their vulgarity for moments, but all this technical *maestria* is not powerful enough to remove the discord between the two musical worlds which he has attempted to amalgamate in his score. That is all the more a pity because there are also real gems in the score. The trio of female voices toward the end of the third act, for instance, is a gem and is worthy to rank with the celebrated "Meistersinger" quintet.

The performance was beyond reproach. Among the singers Eva von der Osten, as the *Rosenkavalier*, and Fräulein Siems, as the *Princess of Werdenberg*, carried off the honors of the evening. The principal male character, *Ochs auf Lerchenau*, was inadequately presented by Perron. Ernst von Schuch did wonders with his matchless orchestra.

subtlety and to many of the grandest things in music, are yet eagerly responsive to some of the great compositions. The recognition of such a public may have an important influence upon the development of music.

Spanish Pianist to Give a Recital of Spanish Music

Mme. Marie Cuéllar, the eminent young Spanish pianist, who has recently come to this country, is to give a recital at Mendelssohn Hall, New York, on the evening of March 22. Mme. Cuéllar will give a program made up entirely of Spanish music and one which has won fame for her in her own country. She was only sixteen years of age when she was made "member of merit" of the Madrid Symphony Society, which is an honor accorded to but two others beside herself, Paderewski and Sarasate.



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MACMILLEN IN PROVIDENCE

Violinist Profoundly Impresses a Large Audience

PROVIDENCE, Feb. 15.—The last concert of the students' course arranged by the Providence Musical Association was given in Memorial Hall Friday evening before a large audience by Francis Macmillen, violinist. Gino Aubert assisted at the piano. Mr. Macmillen played a program of serious and difficult selections which opened with Saint-Saëns's Concerto in B Minor and ended with two movements from Mendelssohn's concerto which he played with large tone, marvelous technical skill and sympathetic musical feeling. He also played Saint-Saëns's "Rondo Capriccioso," Paganini's "Moise Fantasie" for G string alone and the Schubert-Wilhelm "Ave Maria." It was violin playing that deserved the name of greatness.

Mr. Aubert proved to be the possessor of talent far above the average and his two solos, Chopin's Polonaise in A Flat and Saint-Saëns's Etude, were played with brilliancy and ample power.

The first of a series of three lesson recitals was given Monday morning in Churchill House by Mme. Antoinette Szumowska, the pianist, under the auspices of the music school of which Mrs. Anne Gilbreth Cross is director. It was a most enjoyable, interesting and instructive recital. Although rather a small audience was in attendance it was most attentive and appreciative. Mme. Szumowska spoke briefly on technic and phrasing, illustrating the proper touch and also pedaling. At the end of the lecture she played the following program with intelligence, feeling and strength of interpretation: Prelude and Fugue, F Major, No. 21 (from Well-tempered Clavichord); "Pastorale" and "Capriccio," Scarlatti; Romanze, A Flat Major, and Fantasie, D Minor, Mozart; "Le Coucou," Daquin, and "La Poule," Rameau.

G. F. H.

Helen Waldo's Tour

Helen Waldo, the well-known contralto, left for a short tour of the Middle West on February 12. Her first recital was at Wooster, Ohio, on the 14th. Following this her February dates were: Bloomington, Ind., 16th; Decatur, Ill., 17th; Green Bay, Wis., 19th; Oshkosh, 20th; Appleton, 21st and 22d (two engagements); Springfield, Ohio, 24th. In March Miss Waldo makes another short tour through Ohio, Pennsylvania and New Jersey.

Another Offer for Bassi from Rome

Again have the cables brought entreaties to Amedeo Bassi, the tenor of the Philadelphia-Chicago Opera Company, to come to Rome for the beginning of the opera season to be held there during the Roman Exposition and sing in Ponchielli's "Figlio Prodigo." In view of his Covent Garden engagement beginning May 1, however, it does not seem possible to arrange this.

The Dresden Court Opera is going to produce Blumer's three-act vaudeville "The Five-O'Clock Tea."

INDIANAPOLIS HAS OWN ORCHESTRA

A Symphony Society Organized with Every Prospect of Success

INDIANAPOLIS, Feb. 11.—After all attempts, followed always by inevitable failures, Indianapolis is to have a symphony orchestra, and if spirit of determination counts for anything this organization will prove to be the most successful one yet undertaken. The pride of the musicians of this city seems to be awakened, for all of those of the Musicians' Union, of the theater orchestras and of the Musik Verein have banded themselves together and are giving their services free of charge. Rehearsals are now being held every Tuesday evening at Germania Hall and have so far been very promising. There will be a general admission fee for all concerts to be held on Sunday afternoons. The date for the first concert has been fixed for February 26 at the Schubert Murat Theater, and the soloist will be Mrs. George Raymond Eckert, soprano, who is well known and a favorite here.

The director of the orchestra is Alexander Ernestinoff, director of the Musik Verein and also identified with the College of Musical Art. At the age of twenty-four Ernestinoff was the regular Wagner conductor for the American Opera Company and conducted the first performances of "Lohengrin" and "Tannhäuser" that were given in the West.

In connection with the Thomas Orchestra, which the People's Concert Association will bring here for a Spring engagement, at the suggestion of Conductor Stock, there has been organized an excellent chorus of all the singers here. The work to be given is Mendelssohn's "Hymn of Praise." At the first rehearsal last Monday night at the Odeon, the auditorium of the Metropolitan School of Music, the enrollment was two hundred and eighty, and the splendid volume of tone evoked pronounced enthusiasm. The chorus is under the direction of Edward Birge, whose wide experience in such undertakings insures a most intelligent interpretation.

The management has struck upon a plan which will make the rehearsal evenings a double pleasure, in that during the intermission there will be soloists to entertain the members of the chorus. At the next rehearsal Mrs. James Lathrop Gavin, contralto, will sing. The accompanist for all rehearsals is Hanna Wolff Freeman, the Dutch pianist.

During the last week there has been introduced in this city something entirely new in the churches in the form of an indoor Chautauqua given by the Third Christian Church congregation, of which the Rev. Harry A. Hill is pastor. Each evening was given a concert of unusual interest. On the evening of Wednesday last Johannes

Miersch, violinist, of the Indianapolis Conservatory of Music, again proved his popularity here, and the auditorium was entirely filled with a most enthusiastic audience. Herr Miersch was assisted by Carl Bentel, pianist, and Glen O. Friermood, baritone, also faculty members of the Indianapolis Conservatory.

Leon Sampaix, the eminent Belgian pianist, will be heard in the annual mid-Winter concert given by the faculty of the Metropolitan School of Music this month. M. Sampaix will play the Grieg Concerto in F Minor in three movements, with orchestra accompaniment. M. L. T.

CHICAGO PIANIST FINDS A CORDIAL WELCOME IN SOUTH



Mme. Byrdice Blye

CHICAGO, Feb. 18.—Mme. Byrdice Blye, the Chicago pianist, who gave a recital in Memphis last week, reports that her Southern tour has been one of the most delightful in her experience. Mme. Blye remained in Memphis for several days between engagements and was widely entertained at luncheons, dinners and automobile parties given in her honor.

Nashville Woman's Book on Organ Translated Into Chinese

NASHVILLE, TENN., Feb. 18.—An indication of the spread of musical study in China is contained in the fact that a progressive young musician, Madge Mateer, of Wei-hsien, China, having decided that a good English course of graded studies in organ ought to be translated into Chinese and put into the hands of the thousands of young people, has paid Mrs. John Ashford's course of organ studies the compliment of translation. The translation has just been issued by the Presbyterian Mission Press of Shanghai. Mrs. Ashford is one of the leading musicians of Nashville and has composed a number of songs and instrumental pieces, besides giving special attention to the development of organ compositions. L. N. E.

The new ballet "Cleopatra," with music arranged from several Russian composers by Arensky, which was produced in Milan not long ago, is said to be one of the most perverted things yet seen on the stage.

BROOKLYN APOLLO CLUB IN CONCERT

John Hyatt Brewer's Well Trained Chorus Gives Another Interesting Program

The Apollo Club of Brooklyn, N. Y., gave its second private concert on Tuesday evening, February 14, at the Academy of Music in Brooklyn. A large and brilliant audience attended in spite of the miniature blizzard which was raging without.

From the singing of the motto, off stage, of the club, which Dudley Buck wrote some years ago, to the closing number, there was not a dull moment. The club sang with fine spirit, with volume of tone and much precision of attack. Their work showed excellent training at the hands of their conductor, John Hyatt Brewer, who must receive great credit for their success. The club scored heavily in two compositions of Paul Bliss, "Redman's Death Chant," and "A Plainsman's Song," both of which were repeated in response to the continued applause.

A notable feature was the fact that the soloists were from the ranks of the organization itself. A. Duncan Cornwall sang songs by MacDowell and Tretzner and created a favorable impression, adding Maud V. White's "King Charles" as an encore. F. R. Lamont sang the tenor solo in Abt's "Ave Maria" with a fresh voice that promises much.

Arthur C. Clough, tenor, scored the hit of the evening in his singing of the aria "Cielo e Mar," from "La Gioconda" of Ponchielli. He has a remarkable voice, of good range, with exceptionally colorful high notes which he took with comparative ease. As an encore he sang Bruno Huhn's "I arise from dreams of thee," with such beauty of voice that he was obliged to repeat it again. Livingston Chapman interpreted Damrosch's "Danny Deever" in good style, disclosing a pleasing baritone voice and excellent understanding of the poem.

The Olive Mead Quartet played two movements from the D Minor Quartet of Mozart with purity of tone and finesse. Later the quartet gave the Andante, op. 11, of Tchaikovsky and the Canzonetta from Mendelssohn's Quartet, op. 12.

Mary Cracroft, Pianist, in New York Recital

An unusual and most interesting program was given by the English pianist, Mary Cracroft, at the Barnard Club, New York, on Wednesday, February 8. She is a pianist of great ability, both musical and technical, and her performance of the two "St. Francis Legends," by Liszt, "St. Francis Preaching on the Waves" and "St. Francis Preaching to the Birds" gave much pleasure, the more so as these splendid works are so rarely played in this country. The unique freshness of the program was an appealing attribute. Miss Cracroft is a charming interpreter of Debussy, some of whose most poetic compositions she played. She is nearer the Zeisler type of virtuoso than any European pianist. Her large, round tone, her fire, her ripe musicianship and the technical mastery which obliterates any smell of the lamp, leads her hearers to anticipate for her a brilliant success on this side of the water.

Sara Gurowitsch's Engagements

Sara Gurowitsch, the cellist, played in Jersey City on February 21, and together with Ada Sassoli, the harpist, in a New York recital at Mendelssohn Hall on February 24. On this occasion she was heard in a Handel sonata and a group of solos. On February 28 she will be heard at a private musicale and on March 1 at a concert of the Cantors' Association in Carnegie Hall.

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Chicago Musicians Form a Club to Discuss Works of Native Talent—
Music in Chicago Schools and Studio

CHICAGO, Feb. 20.—The Beresford Musical Club was organized last week at the Sherwood Music School in the Fine Arts Building to take up the study of compositions by American composers. The club meets every Tuesday evening, and the composers are chosen as their names come in alphabetical succession. The compositions will be studied, discussed and illustrated and there will be a number of concerts given each season by the club. The club is named after its founder, Lorena Beresford, dramatic soprano and composer, who will also officiate as musical director. She is anxious to have American composers send her a list of their compositions, together with biographical sketches. A number of Chicago's leading musicians have become members of the organization and are enthusiastic over the study of neglected local composers.

The faculty concert given at the Columbia School of Music last week again revealed the high artistic standards of this institution. The program was presented by Lillian Price, soprano; Marion Williams, violinist; Arthur N. Grandquist, pianist, and A. Cyril Granam, accompanist. Miss Price gave an aria from "Freischütz," sustaining the climax in surprisingly strong fashion. She further showed her vocalization to advantage in a group of songs by Schumann, Harman and Wolf, and sang Debussy's "Romance" and Rachmaninoff's "Floods of Spring" excellently. Miss Williams gave great charm to the first movement of the Schuetz Suite and Mr. Grandquist is to be credited for good accompaniments.

Harriet Case, soprano; Clarence Eidam, pianist, and Ina Ensign Hagenow, violinist, gave an interesting program Sunday afternoon at the Baldwin Hall. Miss Case is too infrequently heard downtown, for she has an art that is most acceptable for the concert platform. Mr. Eidam is another young artist that has won his way through merit and his playing is very satisfactory. His interpretations of Brahms were adequate for the most exacting. Mrs. Hagenow, who played the violin numbers, is a member of the faculty of the Cosmopolitan School of Music.

The members of the adult department in the Walter Spry Piano School will give a recital Thursday evening March 3. Cozella Corbitt will give an extra piano recital at the Walter Spry Piano School on March 24.

The Viola Cole School of Piano, assisted by the pupils of Elizabeth Drake and Mme. Loos-Tooker, gave a piano recital Thursday evening at Baldwin Hall.

Edna Darrell has given up her studio in the Fine Arts Building and has located in Los Angeles, Cal.

The pupils of Bertha Stevens gave a program last Friday evening in the Auditorium Recital Hall, assisted by Mrs. John O'Brien, soprano.

Marie Edwards, pianist, has gone out on a concert trip with the Kyril Concert Company, which will extend through Iowa, Kansas and other States for the next four weeks.

Antonio Frosolono, the violinist, and his gifted wife, Mme. Frosolono, soprano, furnished the music at the Rubinkam lecture last Sunday afternoon in Handel Hall.

Ruth Ray, a gifted young violinist, will give a violin recital to-morrow at Music Hall, Fine Arts Building, assisted by Louise Hattstaedt, soprano.

Several talented pupils of Earl Blair, notably Ella Ahlschlager, Esther Dempsey and Florence Bedford, gave a recital last evening in Kimball Hall under the auspices of the American Conservatory.

Agnes Lapham's piano pupils gave a recital last week in the Fine Arts Building. Miss Lapham recently engaged Mrs. Rosa Bopefuhr to assist in her studio.

Word has been received here that Signor V. Marrone, tenor, who is a pupil of Theodore S. Bergey, head of the Bergey School of Music in the Steinway Hall, Chicago, gave a splendid account of himself and was encored several times at a recent concert in Rutherford, N. J.

An artistic recital was given in Kimball Hall last Saturday afternoon under the auspices of the American Conservatory by Henriot Levy, pianist; Herbert G. Butler, violinist; Robert Ambrosius, cello, and Amy Ellerman, contralto. The entertainment opened with a delightful reading of

Mendelssohn's "Variations Serieuses." Mr. Ambrosius gave selections by Gluck, Saint-Saëns and Rameau, with a richness of tone that impressed favorably and Miss Ellerman's vocal numbers were applauded to the echo. The final feature was Rubinstein's Trio, for piano, violin and cello, op. 42, in a fashion that reflected credit upon all concerned.

Mr. and Mrs. Frederick Frederiksen, violinist and pianist, gave a concert of Scandinavian compositions last Tuesday in Music Hall, assisted by Rudolph Engberg, baritone; Benjamin Paley, violin; Richard Wagner, violoncello; Clarence Evans, viola, and William E. Zeuch, accompanist. The program opened with a sonata for piano and violin by Wilhelm Stenhammar, one of the most talented of the youthful composers of Sweden, who, at the present time, is conductor of the Symphony Concerts in Gothenberg. This work was given for the first time in Chicago and proved to be interesting and was well played. Mr. Engberg sang a group of songs, including Hallen's "Voice of the Mountain," Hallstrom's "My Song," Jensen's "Margaret at the Gate" and Korling's "Comrade." He afterwards gave two songs of Sibelius; "Hymn to the Moon" and "Thou Smilest," Peterson-Berger, all well phrased and rich in musical value. Following this came a trio for piano, violin and violoncello, "Novelletten," by Niels W. Gade (op. 29, A Minor). The four movements were admirably differentiated, the largo having excellent singing tone and the allegro being carried with great spirit. The finale of the concert was Christian Sinding's Quintet, for piano, two violins, viola and violoncello, in E Minor. This work, like nearly all of Sinding's music, shows remarkable facility in construction, tunefulness and elegance. Mr. Frederiksen, who is a personal friend of the composer, understands all of his moods and the composition was played authoritatively.

Caroline Mihr-Hardy of New York, is the soprano engaged for the first presentation in America of Felix Woyrsch's "Dance of Death" by the Apollo Musical Club in the Auditorium Theater, April 10 next.

Mme. Schumann-Heink gave the most successful recital of the season last Thursday at Mandel Hall, in the University of Chicago. Katherine Hoffman, of course, accompanied as usual and the program was remarkable in its range.

The singing of "The Messiah" at the Park Avenue M. E. Church in Oak Park last week, under the direction of H. W. Owens, by a voice choir of fifty voices, proved to be one of the most interesting musical events in that suburb this season. Within the past five years Mr. Owens has built up a remarkable singing organization in the matter of a choir, their ensemble working most creditably.

Arthur Dunham, the organist, composer and director, is now rehearsing the Ravenswood Musical Club for Massenet's "Mary Magdalen," which will be presented in that suburb on March 10.

Mrs. Lucille Stevenson-Tewksbury, soprano, gave a recital last week at Burlington, Iowa.

The fifteenth pianola piano recital was given last Tuesday afternoon in Music Hall, Fine Arts Building, attracting an unusually large audience, owing to the presence in the city of many manufacturers and others interested in the player-piano. Fortunately they had a most admirable exposition, as James G. MacDermid is one of the most artistic and resourceful operators of the instrument in the country, and they were additionally fortunate in having as a vocal soloist Arthur Middleton, the basso. He sang, among other numbers, the prologue from Leoncavallo's "Pagliacci," accompanied with the pianola. C. E. N.

"Salomé" Undisturbed in Cleveland

CLEVELAND, Feb. 19.—Melanie Strauss, leading woman of the German Opera Company, went through her "John the Baptist" dance in a German version of "Salomé" to-night, though warrants for her arrest and for others of the company had been issued at the instance of the Catholic Federation. Police Chief Kohler saw the performance from the front row and approved it. Local dramatic critics declared it the most daring dance ever given on any stage. President Koch, of the Federation, after swearing out the warrants, was unable to find an officer to serve them.

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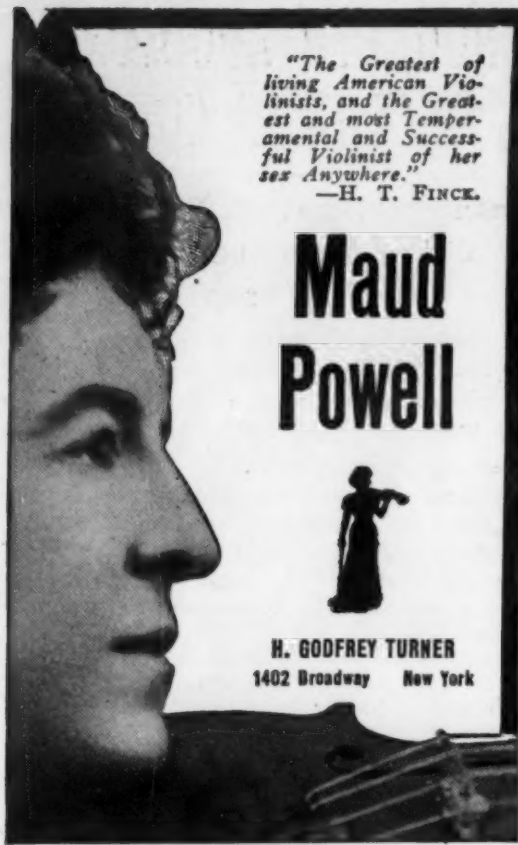
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BEHIND THE CURTAIN

The Unique Sign of Mourning Adopted by a Defunct Opera Troupe—Bessie Abbott a Clever Story Teller—An Interview Which Didn't Materialize—How Tetrassini's Husband Fooled a Gramophone Company—Mr. Pini Corsi Eats Spaghetti

It is a very sad thing indeed when an opera company meets its Waterloo without having even been called to fight the battle for public approval and applause in the glowing lights of a gorgeously lit stage. Yet the defunct opera company which, with Bessie Abbott, was to have produced Mascagni's new opera "Ysobel" finished *sans tambours ni trompettes*. When I met the other day the only two remaining members of its staff, the tenor Giorgi and the baritone Nicoletti, and remarked that they were both letting their mustaches grow, the baritone explained, with an undertaker's face: "That's our sign of mourning—everybody can see that we are not employed."

The only member of the company who seems to have preserved her good spirits, an untiring energy and an unshaken confidence, is Bessie Abbott. Here is a singer whose voice is worthy of a better fate and whose pluck deserves better luck.

It is seldom that one hears an American girl speaking such exquisite French, and her Italian is simply "music." And now she has resolved (when she "resolves" anything that means that there is no obstacle big enough to stop her) to study German. I happen to know her German teacher, who is a former acquaintance of mine. He told me that he considered Miss Abbott's talent for languages "Ganz colossal."

By the way, Miss Abbott is a fascinating story-teller. Speaking of Mascagni she related how one day the composer, joining a group of friends, exclaimed, with tears in his voice: "My God, what am I to do? I have never been in a worse quandary. It's simply terrible!"

"What has happened, please do tell us?" questioned his alarmed friends.

"Just imagine my ill luck," replied the composer, "and it's only to me that these horrible things happen—I have made peace now with Ricordi; I have made up with Sonzogno, and with Walter Mocchi, and with Count de San Martino, and now I have nobody to fight with!"

But then all this happened before Mascagni knew the Lieblers.

Have you an idea what it means to be sent out for the first time to get an interview? Or do you know how it feels to be interviewed? I might answer the first question, but the answer to the second ought to be left to Rosina Van Dyck, the charming singer of the Metropolitan Opera House.

My card was sent up to her apartment at 2 P. M. on the appointed day. On my way up I recapitulated rapidly the many interesting questions with which I hoped to elicit infinitely more interesting answers.

When Miss Van Dyck opened the door of her apartment and asked me to come in there was somebody else to give me an en-

thusiastic welcome, a Laverack setter of the finest breed. The dog did its best to attract my exclusive attention. Miss Van Dyck graciously answered all my questions regarding the dog, an especially fine and intelligent animal, which she had pur-



Bessie Abbott as "Ysobel," the Rôle She Was to Have Created in Mascagni's Opera of That Name

chased in Italy. Incidentally she admitted that dogs were her *côté faible*.

At 3 P. M. I began to feel remorse and ventured timidly an allusion to the fact that I represented the best musical paper, *MUSICAL AMERICA*, and that . . . But just then Miss Van Dyck drew my attention to an especially beautiful pose of the dog who stood as rigid as if he had discovered some partridges. This naturally was a subject for further discussion on dogs.

At 4 P. M. remorse manifested itself again because I remembered other appointments. I made a desperate effort to turn the conversational tide to opera matters, but just then Miss Van Dyck had found the pedigree of the dog whose ancestors were well known celebrities at dog shows. My attention was held for another hour or so and then I discovered that it was even too late for remorse.

That evening I went to the office without the interview, but with my knowledge of setters greatly increased.

The enormous success which Mme. Tetrassini is just now earning all through the West and on the Pacific Coast brings to my mind one of the many delightful stories

which her distinguished husband and former tenor, Signor Bazelli, once told me. Signor Bazelli has supervised for years past all business matters regarding the prima donna, and how cleverly he guarded his wife's interest is shown by the following anecdote.

Years ago, at a conference in London, where he discussed the terms of an engagement for Madame (I believe it was a gramophone contract), he managed to make himself understood in Italian, as he only spoke broken English then. Mr. Bazelli's name and his fluent Italian speech made the question as to his nationality superfluous. The managers of the company, therefore, wishing to discuss among themselves the terms proposed by Mr. Bazelli, resorted among themselves to the German language in which they agreed as to the maximum figure which they would pay.

Bazelli took apparently no interest in this discussion; then the bargaining and dicker-ing continued until Bazelli had obtained the maximum figure and the contract was signed. With this contract (which, it is said, has netted Mme. Tetrassini over \$100,000 in one year) in his pocket, Bazelli started to the door and left the astonished directors with a smiling "*Besten Dank, Meine Herren, auf Wiedersehen*" uttered in unmistakable German accents. These gentlemen found out only afterwards that Bazelli is of Roumanian nationality, was educated in Vienna and speaks four or five languages fluently.

Pini Corsi, the basso comico of the Metropolitan, has a notable circumference, but his cleverness and quick wit are still more in evidence. He has learned English and expresses himself frequently in the vernacular.

One of the joys of the lobby at the Hotel York is to see Pini Corsi comfortably reclining in one of the enormous armchairs of that hostelry and reciting pages in English from the book which guided his earlier studies. It is a performance in itself. Intonation, gestures, and an exaggerated dramatic accent make those simple phrases sound so utterly comic that an audience quickly surrounds him and applauds.

His quick wit is especially notable when he composes extemporaneous verses. At one of his favorite Italian restaurants the waiter receives all his orders in Italian verses sung on some popular opera air. The other day I heard him admonish the waiter, who had served his friend "Dr. Marafioti," that the spaghetti were "*troppo poco cotti*" (not enough cooked) and he managed with the same ease to make a clever Italian rhyme fitting the Teutonic name of

Yours truly,
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HOFFMANN QUARTET CONCERT

Felix Fox, Pianist, Assisting Artist in Franck's Quintet

BOSTON, Feb. 20.—A concert of more than usual interest was given on Friday, the seventeenth, by the Hoffman String Quartet, Felix Fox, pianist, assisting, in Jacob Sleeper Hall. The program consisted of the Quartet in D Flat by Dohnanyi, the César Franck Piano Quintet, and a "Preludio fuga e Courante" by Glazounov, played for the first time here. The quartet of Dohnanyi is, when all is considered, a work of considerable vitality and conviction. The music by Glazounov, played for the first time here, had not such inherent work, but the Courante is pleasing, and it was repeated. The great quintet of Franck towered high above all the other music on the program. There is not a greater work in the literature of chamber music, and for a pianist the composition is particularly grateful. It offers the player every possible opportunity for the exercise of the highest musicianship, the most poetic expression, as well as providing passages which require extreme brilliancy and authority in performance. The two latter qualities were the striking attributes of Mr. Fox's appearance. He has ample virtuosity for such a task, and he is an unusually solid musician. As far as the mechanism of the work was concerned, it was literally in the palms of his hands. For the rest he gave uncommon coherency to the piece, rendered very apparent the inexorable logic of its development and played with an excellent sense of tonal balance. He has played this quintet with the Hoffmanns before in Boston, and with conspicuous success. He was warmly applauded last Friday. D. L. L.

Gabriel Dupont's "La Glu" has made a decided success in Brussels.

NEW VIOLINIST WITH THE PHILHARMONIC

Frederic Fradkin, Pupil of Ysaye, Reveals Rare Gifts in New York Concert

The chief item of interest at the Philharmonic concert in Carnegie Hall last Sunday afternoon was the work of the soloist, Frederic Fradkin, a young American violinist, who appears to have stepped into the musical arena of this city without any form of heralding whatsoever. The young man—who, to judge by his looks, is scarcely more than eighteen or nineteen years of age—is a pupil of Ysaye, and in no sense an infant prodigy. If his performance of the Mendelssohn Concerto on this occasion may be taken as a sample of his work, however, there can be not the shadow of a doubt that he is destined to accomplish big things in years to come. It is worthy of note that while Sunday's audience received him with politeness, if without a great show of curiosity, when he first stepped on the platform, it forced him, nevertheless, to return fully half a dozen times to bow when he had finished.

Mr. Fradkin is without mannerisms or affectations of bearing of any sort. Nevertheless he has the gift of temperament, one which holds forth every promise of developing and maturing with years, though even at this stage of his career he plays most poetically. His technical equipment is of a high order of excellence, and while nervousness brought about certain vagaries of intonation at the beginning of the concerto, he quickly gained control of himself, with the result that he adhered to the pitch through practically all the rest of the work. His bowing is free and elastic. The tone which he produces, if not of the largest, is of admirable purity, warmth and sweetness, and his style shows distinction. It was a pleasure to hear such smoothness of legato in the rendering of the andante. The sprightly finale was delivered with crisp rhythm and with grace.

The orchestra supported Mr. Fradkin ably, and played in addition the "Oberon" Overture, Beethoven's Seventh Symphony and Liszt's "Les Preludes." It is rather late in the day to praise Mr. Mahler's reading of the Beethoven, but it never fails to arouse fresh admiration with every successive hearing. The splendid Liszt tone poem and the Weber Overture were stirringly played.

Files Supplementary Complaint in Tetrassini Case

Oscar Hammerstein, who is suing Mme. Luiza Tetrassini for breach of contract, filed a supplementary complaint February 18 in the United States Circuit Court of New York, by which he extended the time in which he considered Mme. Tetrassini bound by his contract until June, 1912. Mr. Hammerstein said he had informed the singer he had chosen to renew her contract for the season 1911-'12. Judge Lacombe allowed Mr. Hammerstein to file the supplementary complaint, with the understanding that the granting of this motion was not to be taken as indicating any expression of opinion as to whether the complaint could be maintained.

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MINNIE FISH-GRIFFIN AND MME. POSSART HEARD

With the Thomas Orchestra These Accomplished Artists Give Enjoyable Concert in Chicago

CHICAGO, Feb. 20.—A program of big moment was presented by Minnie Fish-Griffin, soprano, and Cornelia Ryder-Possart, pianist, together with the Theodore Thomas Orchestra, on Tuesday evening of last week, in Orchestra Hall, attracting a large audience, despite distressing weather. The entertainment opened with the overture to Goethe's "Egmont," followed by two difficult but familiar vocal selections from the great work of Beethoven, "Die Trommel Gerühret," "Freudvoll und Leidvoll," simple searching lyrical writing in the severest classical form. Mrs. Griffin, who has not been heard locally since her return after a long stay abroad, gave the Beethoven numbers effectively, although much of the music was rather high for her voice. She followed this with the long and trying D'Albert concert scene, "See Jungfräulein," a new work of orchestral importance and vocal difficulty that has not a few beauties and paid many tributes to the influence of Wagner, Debussy and even Strauss and some of the older masters. The orchestra played well and Mrs. Griffin gave a studied and sympathetic valuation to the music, praiseworthy for enunciation and emotional color. Subsequently she gave a group of songs by Wolf and a Weingartner song, winning the approval of a sympathetic audience.

The pianist, Mme. Possart, a lady of engaging presence, disclosed a sympathetic touch and brilliant technical composition which was particularly appealing in the Rubinstein Fourth Concerto, which she gave as a finale for the evening. More important, perhaps, was the revival of Mozart's B Flat Concerto. It does not ask much in the way of brilliancy, but a fine sense of the spirited in its reading, and the first movement particularly was given with a grace and straightforward style that won the expressed approval of Director Stock. The concert was given under the auspices of Wessells & Vogeli and enlisted the full strength of the Thomas Orchestra.

BALDWIN ORGAN RECITALS

Great Audience at the College of the City of New York

Sunday afternoon, February 19, saw a crowded hall at the College of the City of New York, where a large audience had gathered to hear Samuel A. Baldwin play his regular organ recital. A splendid program was given, one which gave the audience a chance to hear Professor Baldwin in many styles of playing. On the program was Fricker's concert overture in C Minor, Bach's D Major Prelude and Fugue, and Homer N. Bartlett's Suite in C, op.

205, which was received with great applause and is certainly a remarkable composition, played with such mastery as Professor Baldwin gave it. The program also contained an "Evensong" by Edward F. Johnston, organist at Cornell University, an Intermezzo, op. 116, No. 4, by Brahms, Saint-Saëns's "The Swan," and closed with the "Good Friday Music" from "Parsifal."

On Wednesday, February 22, the program will be given over to the works of Richard Wagner, with the exception of the Toccata in F and the Air in D of Bach. Professor Baldwin will play the Preludes to "Lohengrin," "Parsifal," the Prelude to "Tristan und Isolde"; the "Liebestod," "Walther's Prize Song," "Siegfried's Death" and the "Pilgrim Chorus" and "Evening Star" from "Tannhäuser." This program will be repeated on March 5 at four o'clock.

Puts Nashville's Musical Appreciation on Trial

NASHVILLE, TENN., Feb. 16.—Mrs. John A. Cathey, manager of the all-star musical course, in which some of the world's most famous musicians have been brought to Nashville this season, states in an interview that the reception of Bonci, the famous tenor, who comes here to-morrow night, will determine in a large measure whether or not she will continue her work in Nashville after this season. Here is Mrs. Cathey's pronouncement:

"If the art of Bonci, almost superhuman in its intensity, in its compass and power, its delicacy and finish, is not appreciated, then I shall conclude that Nashville is hopeless, and, while fulfilling my contracts this year, will not try to extend my efforts beyond the current season."

Operatic Acting

[W. J. Henderson in New York Sun.]

In regard to the matter of acting on the operatic stage a word or two may be said. Running about the stage, waving arms, making faces and throwing the head around do not constitute acting. The plain fact is that most operatic performers are barely acquainted with the alphabet of the actor's art. Most of what they do is purely conventional and when they essay to introduce new "business" for its own sake they merely fall into eccentricity.

Harriet Ware's Recitals in Big Cities

On her return trip from New Orleans, Harriet Ware, the composer-pianist, who is to give a concert in that city on March 14, will stop at Memphis, Louisville and other ports in Kentucky; Philadelphia, and later on, Boston, for recitals.

Plays Piano for Governor

TOPEKA, KAN., Feb. 16.—Harold Henry, pianist, scored a large success here last night in a recital at the residence of Governor Stubbs.

DUFAULT'S SONGS PLEASE AT MME. GEER'S CONCERT

Canadian Tenor, Alice Ralph, Soprano, and Other Artists Assist Talented Monologist

A large audience listened with unceasing pleasure on Wednesday evening of last week to the annual concert given by Agnes Sumner Geer, the monologist, in the Astor Gallery of the Waldorf-Astoria, New York. This artist was assisted by



Paul Dufault

Alice Ralph, soprano; Paul Dufault, the Canadian tenor; Roswell Weitzell, violinist, and Stanley Hooper, pianist. Mme. Geer, in a number of readings, with and without music, showed herself an elocutionist of remarkable skill, and her child impersonations and humorous selections were altogether delightful.

Mr. Dufault sang an aria from Verdi's "Jerusalem," Goetz's "Mélisande," Huhn's "Invictus," Nevin's "Wedding Morn," Herzberg's "My Dreams," Pesard's "Premiers Rayons" and several old French songs. His splendid voice was at its best, and he infused a wealth of expression into everything. His interpretation of Huhn's "Invictus" is alone worth going a long distance to hear. His French songs were delivered in a way that denoted thorough grounding in the best French traditions. The audience was delighted with everything he sang and applauded him to the echo.

Alice Ralph, a pupil of Carlos Sanchez, displayed a voice of pure and beautiful quality, a finished technique and pleasing style in her rendering of Massenet's "Elegie," Bemberg's "Nymphs and Fauns" and Weil's "Spring Song." Stanley Hooper, a pupil of the von Ende School, displayed pianistic gifts of a high order in MacDowell's Concert Study in F Sharp and Liszt's "Liebestraum," while Roswell Weitzell, violinist, scored in works by Godard, Kreisler and de Bériot.

PIANO VERSUS ORGAN

Wherein the Player on the Latter Instrument Is at a Disadvantage

Unlike the pianist, who has an instrument that is closely in touch with his own nervous organization, which will alter the power and the quality of its tone in obedience to his touch on the keys, the organ player sits before a keyboard by which he can only control and set in action a complicated mechanism which produces the effects he wishes for, but produces them by a process which is one remove, as we

may say, from his own nervous organization, and on which he can impress nothing directly as the immediate result of any delicacy or individuality of touch. He may strike the keys hard or softly; they will only give the quality and the power which the prepared mechanism of the stops allows. That is one reason why the best and most accomplished organ playing seldom arouses that excitement in an audience which is aroused by brilliant execution on the pianoforte; without the audience exactly knowing why, it is felt that the performance is less of a display of personal nerve and emotion on the part of the player than is the case with pianoforte playing. Added to this, of course, is the fact that organ playing, and the kind of music most suited to the organ, appeals less to the emotional element in an audience and more to the intellectual and reflective element.

But if the organ, in comparison with the pianoforte, has limitations in regard to expression, it has the advantage over the latter of a far greater range of power, from the faintest pianissimo to the "thunder-music," as Tennyson called it, which shakes a great building; and it has also the invaluable power, in harmonic progressions, of sustaining a note as long as may be required without any diminution of its intensity. Hence it is really the only instrument on which full effect can be given to passages where a discord is formed by a note sustained from a preceding chord; and progressions of prepared and resolved chords in slow time, which on the pianoforte can only be, as it were, inadequately sketched out, are heard on the organ in all their fulness and completeness. This sustaining power of the organ is nowhere more grandly illustrated than in the holding on of one long note on the pedals through many bars, as Bach sometimes delights to use it; working downwards by a series of figured passages till he comes to the low note, tonic or dominant, as the case may be, on which he elects to rest, and then proceeds deliberately to build upon it through half a page or more, as on a firm and rock-like foundation.—H. H. Statham in "The Organ: Its Position in Musical Art."

Honoring Memory of Berlioz

[From the New York Evening Post]

Berlioz had little honor or emolument in France while he lived; but now there is a Berlioz Society which, among other things, arranges an annual pilgrimage. On the occasion of his 107th birthday the pilgrims met in the Square Berlioz, around the composer's statue, and then visited his tomb at Montmartre, where an oration was made by the head of the society. Next, the band of loyalists ascended the heights of Montmartre to the house in which Berlioz lived from 1834 to 1837, now marked with a marble tablet. This was the house where Berlioz took his bride, Henrietta Smithson, and it was during this troubled period in the musician's life that he wrote simultaneously for four Parisian journals and at the same time brought out his "Symphonie Fantastique," his Requiem, and other important works.

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PIANISTS LONDON'S CONCERT FAVORITES

Emil Sauer and Rosenthal Appear
—Some Fine Chamber
Music, Too

LONDON, Feb. 11.—Emil Sauer appeared here after a long absence at the Queen's Hall Orchestra concert last Saturday. The famous pianist chose Beethoven's most beautiful of concertos, the famous G Major, to display his powers. Mr. Sauer's style and mannerisms are too well known to need much elucidation. Certainly his reading of the Beethoven work was brilliant and, perhaps, had his tone been less scintillating and more warm, we should have enjoyed his performance more than we did. Sir Henry Wood conducted. The program was not of any great interest.

Landon Ronald has lately chosen artists of name and fame to appear at the Sunday concerts at the Albert Hall. This is as it should be, for unknown and unpaid artists do not draw and they do not add to the tone of any concert series. I do not intimate that Mr. Ronald is the only conductor who allows this procedure, for it is to be feared that in London much too much is done by "pull" and payment; it is without doubt indiscreet even to whisper this fact, for in England one knows but does not gossip.

Mr. Kreisler appeared last Sunday at the Albert Hall when he played some small pieces. The preceding Sunday Katherine Goodson gave a fine performance of Tchaikowsky's piano concerto. This pianist is now engaged on an extended tour of the provinces with her own concert party.

In the olden days, when the playing and appreciation of chamber music was at its zenith, there was some inducement to the striving composer to write in that form. At that time the pianoforte was not the perfected instrument that it now is and the quartet form was particularly favored. Recently, however, especially in England, the lore of this refined branch of the musical art has blossomed anew and as a result the young British composer is trying to write chamber music.

Perhaps this revived enjoyment of chamber music of all forms may account for the fact that four well-known quartets have given concerts in London this week. The Walenn Quartet, an English combination of players, gave an interesting idea of Brahms's lovely work, op. 51, no. 2, Tuesday evening. The ensemble was good, and even if the tone was not so smooth and warm as one could desire still the playing showed sound musical judgment and real feeling. The same evening the famous Viennese players who call themselves the "Rosé Quartet" appeared at their second concert at Broadwood's. The program follows: Quartet in D Minor, Schubert; Clarinet Quintet, op. 115, Brahms (with Charles Draper); Quartet in B Flat, op. 130, Beethoven.

At this concert, which was the quartet's third within a few days, Professor Rosé and his colleagues again showed fine qualities. It may appear to some that the fact of the members having once been orchestral players still leaves a tendency to individual over-emphasis of solo phrases, but nevertheless this quartet knew its Beethoven and Brahms thoroughly from the musical side. At the fourth concert of the quartet Thursday evening the same players brought forward Haydn's delightful Quartet in G Minor, op. 74, No. 3; a quartet by Mozart and Brahms's gorgeous sextet, op. 18. The Haydn work was given in a naïve and joyous manner and was the best performance of the evening. In the Brahms sextet, in the performance of which the Misses Lucas assisted, there was too much playing, which was distinctly out of tune. The difficulty of Brahms's string writing hardly excuses this fault in such a combination as the "Rosé" quartet.

It seems that hardly a week passes without Kreisler being advertised in two or three concerts, so much has he now attained popularity here. On Tuesday evening, at his own orchestral concert, he gave Mozart's Concerto in D, the Elgar work and Tchaikowsky's famous concerto. It would be a difficult task to pick out the best-played work. Each was given with the proper appreciation of epoch, content and values and the famous violinist earned rich applause. Sir Henry Wood had charge of the orchestra.

Mme. Clara Butt and her husband, Kennerley Rumford, gave one of their Albert Hall ballad concerts Wednesday evening, which, unfortunately, I could not attend, as a more potent attraction drew me to Queen's Hall. Elena Gerhardt was this attraction, and her singing on this occasion was again a thing of joy.

Popular prices prevailed, and considering the counter attraction, the hall was very well filled. Miss Gerhardt sang three encores at the end of her long list of numbers. She has just finished a long tour in the provinces, but did not appear fatigued. Her voice was of the same beautiful quality in both high and low registers and her fine gifts of interpretation made each song a perfect entity in color and atmosphere.

Perhaps the finest singing of the whole evening was in Strauss's *Wiegenlied*, which was added at the close of the program. I cannot omit mentioning the wonderfully velvety piano which this famous singer produces so easily and with such perfect vocal quality. Miss Hegner was again a graceful and efficient accompanist.

It would be interesting to learn why a quartet of such fame and qualities as the "Brussels" does not find more popular appreciation in London. After hearing it at its concert Thursday I do not hesitate to state that no recent chamber performances of this season have compared with it. Firstly there has been no such ensemble in all its perfection. Then, as far as the technical ability of the individual players is concerned, they have not even been approached, while their beauty and fulness of tone is phenomenal.

The Ravel Quartet in F Major is perhaps the most difficult quartet within my knowledge. It simply bristles with all sorts of difficulties and the feats of alternating *pizzicato* and *arco* are colossal, not to mention rhythmic twists, which are very disconcerting. In truth an amateur quartet could not even attempt this new work and leave a live listener sane. It is clever and in spots it is very beautiful, but as a whole it is not quiet enough—it is too orchestral in its build and feeling. The Brussels combination played the work in a wonderful manner, overcoming the technical difficulties with apparent ease.

Adele Verne is a pianist who suffers from her own emotions or, to be exact, her playing suffers and as a result her hearers. Brahms is not an open book to her, and her reading of his famous sonata, op. 5, yesterday, left much to be desired. There was a lack of dignity, so essential to Brahms playing, and it is to be feared there was an excess of pedaling and false notes. Yet this temperamental pianist gave quite an interesting reading of the "Rückblick" movement of the Brahms sonata, so perhaps she will develop her intellectual side and forget that she has temperament.

Rosenthal has been with us again—Rosenthal, whom your "Mephisto" persistently misquotes. I had the pleasure of interviewing the pianist about a year ago, when he cited a critique which Hugo Wolf gave him in the *Vienna Salonblatt*. Wolf wrote: "Rosenthal has again proved that a Mephisto spirit is the highest thing in art." Now your Mephisto is clever but very wicked, and he naturally and eagerly thinks that he has a convert in the famous Viennese pianist. We must all defend the good and try to defy "Mephisto," even when he appears in *MUSICAL AMERICA*, an otherwise noble journal.

Under Rosenthal's wonderful hands Chopin's F Minor concerto was gloriously played last Thursday at the Philharmonic concert. Mr. Rosenthal also brought forward his own Humoresque and Fugato on a Johann Strauss waltz. Dr. Chessin conducted at this concert and Miss Teyte sang some 18th century French songs.

EMERSON WHITHORNE.

BISPHAM SINGS IN JERSEY

Newark Audience Enjoys Baritone's
Recital of Songs in English

NEWARK, N. J., Feb. 18.—Although most of the world's best singers have been heard in this city it is doubtful if, during the last ten years, an audience enjoyed more sincere and complete satisfaction than that which packed Wallace Hall last evening at the recital of English song by David Bispham. Following is the program:

"O, Ruddier Than the Cherry (Acis and Galatea); Handel; "Believe Me, If All Those Endearing Young Charms," Moore; "Down Among the Dead Men," Jacobite Song; Carl Loewe's "Tom, the Rhymer," "Edward," and "The Wedding Song"; "The Old Boatman," Mrs. Freer; "Banjo Song," Sidney Homer; William J. McCoy's "Song of the Flint" (Cave Man); "Invocation to Youth"; Florida's "Paoletta"; "Drink to Me Only with Thine Eyes"; Schubert's "Hark! Hark the Lark!" and Damrosch's "Danny Deever."

In rendering these songs Mr. Bispham used his strong and flexible voice in conjunction with his pure enunciation to such fine advantage that all prejudice, if any existed, against the vernacular in song, must have been disarmed and its practicality and beauty firmly established.

Mr. Bispham's recitation of Edgar Allan Poe's "The Raven" to the musical setting of Arthur Bergh was of a dramatic depth within an intellectual grasp that might well be envied by the best of histrionic artists of to-day.

The work of Harry M. Gilbert at the piano was highly commendable. C. H.

Paulo Gruppe

DUTCH 'CELLIST SUCCESS

—IN—

New Orleans, La.

The Daily Picayune.

NEW ORLEANS, LA.

THURSDAY MORNING, FEBRUARY 9, 1911.

Recital of Paulo Gruppe.

Eobate.	I.	Locatelli
	Allegro-Adagio-Minuetto.	
Concerto	II.	Lalo
	Lento-Allegro-Maestoso.	
	Intermezzo.	
	Introduction-Allegro-Vivace.	
Chaconne	III.	Bach
	For Cello Alone.	
Adagio.	IV.	Bruch
Waltzer Suite.		Popper
Allegro Appassionata.		Saint-Saens

The Philharmonic Society last night entertained its members and the representatives of the press at a cello recital given at the Grunwald Assembly Hall by Paulo Gruppe.

The young Dutch artist, who in appearance seems the mere chap of nineteen that he is, made a profound impression. He is decidedly more than a virtuoso, hauntingly exploiting a tremendous technique; he is an artist by instinct, as well as by erudition. He controls a full, warm tone, bows with admirable ease and grace, and is at all times musicianly. His intonation is flawless and his attack unusual in its precision and incisiveness. In writing of the young man one need not interpolate any such expressions as "considering his youth." Judging him as he is, he must be called an excellent cellist. Naturally he will grow artistically as the years accumulate—the very greatest are always widening their scope—but that does not mean that at present he is not a distinguished artist.

The sonata by Locatelli was played with classic elegance. The concerto of Lalo, a long, but highly interesting work, showed young Gruppe's keen understanding of the resources of his instrument. At times the tone was rich enough to suggest the playing in unison of six cellos, the artist did some really exquisite nuancing, not worthy for its absence of any aiming after effects. Popper's waltz suite in the hands of a less accomplished artist might have appeared tame, but Mr. Gruppe gave it a charm and lilt, rhythm quite delightful. The "Allegro Appassionata" of Saint-Saens put the player on his mettle, but he won a splendid triumph. The programme closed with the Bach chaconne, delivered in fine style. Mr. Gruppe was enthusiastically received throughout the evening. He played as encore Saint-Saens' "Le Cygne." Mrs. MacDonald presided at the piano, and gave the soloist good support.

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"MANON LESCAUT'S" BOSTON PREMIERE

Mme. Alda and Edmond Clément Head the Cast in First Performance of Massenet's Opera—Constantino, Mme. Nordica, Baklanoff and Other Favorites of a Week

BOSTON, Feb. 20.—Civil dissension now manifests itself at the Boston Opera House and for the present there is ill conceived rejoicing among the Italian members of the company. This has resulted from the plan of Mr. Russell to produce within one week of each other the two operas of Puccini and of Massenet, which are based upon the story of "Manon Lescaut." The Frenchmen were the first to enter the field. Massenet's "Manon" was produced for the first time by the local opera company on Wednesday, the 15th, and with the exception of the appearance of Edmond Clément as *Des Grieux* and the general excellence of the orchestral performance, the occasion was remarkable rather for evenness of ensemble than for any particular achievements on the part of the soloists. So the Italians rejoice, for, in spite of the unfortunate indisposition of Caruso, they hope for a greater success than that of last Wednesday, when Puccini's "Manon Lescaut" is given on the 22nd. It is said that Mr. Caplet, a very earnest young man, slept with hot water bottles prior to the performance which he conducted, endeavoring thus to allay intense nervousness. Mr. Caplet, a conductor of only limited experience, but a zealous and well-trained musician, did, as a matter of fact, save the day for Massenet and France, in spite of sundry detrimental circumstances for which he was in no way responsible. And at least he was not more frightened than Rodolfo Fornari, the *Lescaut*, who was helplessly out of water, whose impersonation was about as convincing as his awful whistlers. But the Frenchmen have another chance, for this evening Massenet's opera will be heard again, with Lydia Lipkowska as *Manon*, Mme. Alda being in distant cities.

Here is a chance for Arthur Farwell.

He should find much to commend in the patriotism just recorded. We in America, it is true, are far from such heart-warming nationalism. Unfortunately, art is to us a luxury more remote than politics. So that few of us who are not tenors or maddened impresarios find it easy to believe that here in Boston the fate of nations hangs in the balance.

The cast for "Manon Lescaut" was as follows: *Manon Lescaut*, Frances Alda; *Le Chevalier des Grieux*, Edmond Clément; *Lescaut*, Rodolfo Fornari; *Le Comte des Grieux*, Jose Mardones; *De Bretigny*, Pierre Letol; *Guillot de Morfontaine*, Leo Devaux; *Poussette*, Ruby Savage; *Javotte*, Jeska Swartz; *Rosette*, Anne Roberts; *the servant*, Lucette de Lievin; *the hotel keeper*, Luigi Travecchia; *two guards*, C. Stroesco and Frederick Huddy; conductor, André Caplet.

The opera itself is one of the most welcome additions to the repertoire of the Boston Company. It reminds one of Massenet's best works, and it is certainly one of the finest examples extant of that very fine art, "opéra comique." Only the French can accomplish what Massenet has here achieved. "Manon," when it was first performed, struck many as being disastrously modern, especially in the matter of the orchestration. It seemed that the composer had at times scored much too heavily for the genre in which he wrote. But it now seems that the composition is an example of the rarest balance and proportion and finish of execution.

The music of "Manon" reflects the gilt, the artificial grace and brilliancy of the latter part of the seventeenth and the early eighteenth centuries in France. A certain lightness of touch, a miniature effect, is really its distinguishing quality, a lightness of touch, a graceful formality which, even when the most intense situations are treated, keeps the work always and consistently within the realms of the

artificial; and Wilde would have added, of art. Mme. Alda had carefully prepared a conscientious performance. Mr. Clément made an immediate and a deep impression, and the opportunities presented of hearing him during the coming week are to be regarded as among the most fortunate features of this season of opera in Boston. The parts of *Poussette*, *Javotte* and *Rosette* were well taken, and their episode in the first act was one of the bright moments of the evening. Mr. Mardones sang to much advantage as the *Des Grieux* the elder, and here the account of that performance shall stop.

The repertoire for the rest of the week consisted, again, of often repeated and generally liked operas of the repertoire—on Monday, "La Gioconda," with Lillian Nordica, Florencio Constantino, George Baklanoff, Maria Claessens and others, Mr. Conti conducting. Mr. Constantino was in splendid voice, and it is now unnecessary to record the excellence of his performance as *Enzo*. Mr. Baklanoff, as *Barnaba*, finds himself in one of his most congenial disguises. The part affords him ample opportunity for the display of his voice. There are effective solo passages, and the rôle of the impossible villain is a picturesque one throughout. Mr. Baklanoff has exactly the vocal and histrionic equipment for such a part, and his audience exulted with him.

In the performance of "Tosca," on the evening of the 17th, Mme. Melis was again heard to exceptional advantage in what is, with the exception of "The Girl," her most remarkable impersonation, and Giuseppe Gaudenzi, tenor, made his début in this city as *Cavaradossi*. He is a native of Bologna, Italy. Mr. Gaudenzi displayed a manly voice, one which has both mettle and lyric quality. In spite of his evident nervousness, he showed authority as well as temperament, and he was appreciatively received. Mr. Baklanoff's performance as

Scarpia was seen to be a further improvement over his former appearances in the rôle. The character had firmer outline, the details more vividness and contrast.

When "Hänsel und Gretel" was repeated for the matinee of the 18th, the performance was attended by fifty-four crippled children, chiefly from the North End, who were inmates of the School for Crippled Children of St. Botolph street. These children were in charge of Margaret Lang, music teacher of the school, who had advertised in the newspapers for some days before the performance, requesting subscribers to donate boxes and seats for the matinee. Fifty-four seats were placed at her disposal. The boxes of Mrs. E. D. Brandegee, Mrs. Stanley McCormick, Mrs. George Weld, Mrs. H. L. Slater were occupied by children. No doubt the stage picture of the first act, of the poverty of *Peter and Gretchen*, was not unknown to them. During the intermissions the children were permitted to move about the corridors, so that, in place of the rustling silk dresses, there was heard the unfamiliar tapping of crutches on the stone floor.

In the evening the largest audience in the history of the Boston Opera House heard Mr. Constantino, Mme. Melis, Giovanni Polese and others, in "The Girl of the Golden West," performed at popular prices. The spectators numbered 3,100. The ordinary capacity of the house, no standing room being permitted under ordinary circumstances, is 2,751. On Saturday night standing room was sold, and two extra seats were placed in each box. About 600 people were turned away. The applause for Constantino and Melis and Polese, who proved a capital *Rance*, was sustained at times for minutes. There were numberless curtain calls for the soloists. The performance was the occasion of extraordinary enthusiasm, from the first scene to the last. O. D.

ST. PAUL RIOTOUS OVER TETRAZZINI

Her Appearance with Rothwell Orchestra Evokes Unprecedented Demonstrations

ST. PAUL, Feb. 10.—The eighth Symphony Orchestra concert by the St. Paul Symphony Orchestra was one of contrasts. Brahms's Symphony, No. 3, in F Major, op. 90, absolute music of noble and heroic mold, was presented by Conductor Walter H. Rothwell as the opening number. The melodic thought was worked out seriously and effectively in a performance dominated by a profound regard for the masterful character of the classic model wrought by a "modern music lord." There was no swing for popular taste in the choice of the composition, nor in the style of its performance, yet in its appeal to the best that is in one it called forth sincere approval and warm applause.

The second offering, the Symphonic Poem, No. 3, "Danse Macabre," op. 40, by Saint-Saëns, furnished a marked contrast. This ingenious composition, weird and fantastic, full of gruesome suggestion, was extremely well played and was received with general acclaim by those who recognized the efficiency of the orchestra and by lovers of the "programmatic."

Mr. Rothwell commented as follows on his choice of the Strauss waltz, "On the Beautiful Blue Danube," for the closing number:

"It may seem strange at first sight to open a concert with one of the noblest of Brahms's symphonies and to close it with the Strauss waltz. I have chosen this combination not only because of the bond of friendship between the two men, but also with the conviction that Brahms himself would have approved it."

The number was delightfully played, rhythm, color, sentiment uniting to set the pulses throbbing and the hands re-clapping in genuine pleasure.

Emilio de Gogorza, baritone, proved himself a popular assisting soloist in two contrasting arias—Gluck's "Diane Impitoyable," from "Iphigenia in Aulis," and the "Arioso" from Massenet's "Le Roi de Lahore." In good voice and fine spirits, the

singer aroused splendid enthusiasm and sang as an encore the "Figaro" aria, which has come to be associated in one's thoughts with this artist. Mrs. F. H. Snyder will next season manage a concert tour in which Mr. Gogorza will appear with Emma Eames. Mrs. Snyder will cover the Western field with these artists, and St. Paul will be one of the objective points.

The St. Paul Auditorium has been the scene of many brilliant triumphs in this and seasons past, but it remained for Mme. Tetrazzini to provoke the most riotous applause in the history of its musical attractions. When Manager C. L. Wagner announced the appearance of the famous singer in an extra concert by the St. Paul Symphony Orchestra for Thursday evening it was the culmination of a determination of some months' standing to bring to St. Paul "those high notes" which were calling from city to city across a continent. It was to those same "high notes" and others not so high that St. Paul capitulated last night, unreasoningly and unexpectedly perhaps, but unequivocally.

It was the "Caro Nome," from Verdi's "Rigoletto," with the orchestra that first aroused one's wonder at the organ that would meet the vocal demands with such apparent ease. If there was a placidity of expression it but enhanced the wonder of the vocalization. In Rossini's "Una voce poco fa," from "The Barber of Seville," one sat electrified at the varying dynamic effects and uniform flexibility that marked the performance, and in Donizetti's "Mad Scene," from "Lucia," with Walter Oesterreicher, flutist, the listener was conscious of auditory sensations never before experienced, but which the audience evidently liked, for cries of "bravo" drowned the sound of hand clapping in an ovation which kept the singer bowing her acknowledgments long after the close of the program.

Frederick Hastings, baritone, was cordially received in a group of lieder by Schubert, Schumann and Kaun, and English songs by Henschel, Hammond and Benoit, the last named accompanying at the piano.

The orchestra opened the program with Mendelssohn's Wedding March. In Massenet's "Meditation," from "Thaïs," Concertmaster Woodard won distinction in the violin solo, while Mr. Waemelin and Mr. Bourdon were favored with marked recognition for noticeably effective clarinet and cello solos in "Under the Lindens," from the Massenet Suite, "Scènes Alsaciennes." Liszt's Hungarian Rhapsody, No. 2, was superbly played in response to Mr. Rothwell's reading. F. L. C. B.



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KOENIGSKINDER'S SNOW FOR AMNERIS AND ISADORA

A Chilly Day in Egypt When the White Flakes Intended for Humperdinck's Opera Fell Upon the Lovely Bare Arms of the Daughter of Another King—Philadelphia Has an Eventful Week of Opera with Miss Grenville, Mr. Guardabassi, Miss Garden and Others in Triumphant Parts

PHILADELPHIA, Feb. 20.—Last week was the busiest of the season thus far, at the Metropolitan Opera House, for, what with the performance of "Königskinder" by the Metropolitan Company, on Tuesday evening, and a departure from the usual operatic offering in the appearance of Isadora Duncan and Walter Damrosch, with the New York Symphony Orchestra, Thursday night, there was something doing up at Broad and Poplar streets during the entire week.

First came, on Monday evening, a repetition of "Carmen," with Marguerite Sylva once more a fascinating and vocally charming cigarette girl, Guardabassi as the handsome *Don José*, Dufranne as a dashing *Escamillo*, his fine baritone making the Toreador song seem better than ever, while Huberdeau repeated his admirable interpretation of *Zuniga*. The special feature of the performance, however—that is as something in the way of a novelty—was the first appearance here of Lillian Grenville, as *Micaela*. Miss Grenville first charmed an audience at the Metropolitan when she undertook the difficult task of replacing Mary Garden, who was having the grip, in the title rôle of "Thais," and achieved a real triumph in the part which Mary never before had surrendered to another singer in this country. At that time, in a rôle which does not offer much opportunity for pure vocalism, Miss Grenville proved convincingly her ability as an actress and denoted the possession of a beautiful voice. Consequently, there was something to look forward to in her appearance in "Carmen" as the country sweetheart of *Don José*, and nobody was disappointed, for she quite came up to all expectations. It was a very lovely *Micaela* that came into view as Miss Grenville walked on the stage last Monday evening, and her singing, especially in the third act aria, which every *Micaela* depends upon as her one real opportunity of the opera, was sung in a pure, sweet tone, with ease, facility and artistic effect. Guardabassi again was a tall, manly and soldierly *Don José*, singing well in a tenor of fine quality, and acting the serious scenes of the last two acts, notably the murder of *Carmen*, in a convincing manner.

It was a real treat to see an audience near the house-filling proportions once more, on Tuesday evening, when "Königskinder" was heard here for the first time. Geraldine Farrar was a charming picture as the *Goose Girl*, acting with appealing simplicity and feeling, while it is safe to say that she has never sung more sweetly in Philadelphia, the music seeming to be perfectly suited to her voice. Hermann Jadowker took the part of the *King's Son*, in place of Jörn, who had been announced, and made a distinctly favorable impression. Louise Homer again, as in "Hänsel und Gretel," in which she had appeared several times at the Academy, concealed her good looks in the guise of a hideous old witch, and showed how versatile an artist she is by creating an illusion in the part. Goritz was equally successful as the *Fiddler*; Florence Wickham attracted admiring attention as the *Innkeeper's Daughter*, and the entire performance, in fact, was one to call forth nothing but praise.

And on Wednesday evening it snowed in Egypt—even on the not too warmly clad *Amneris*, daughter of the King, and His Royal Nibs himself. The storm, however, was not of great proportions, and had not been predicted by the weather man; but it happened because the last act of "Königskinder," the night before, having called for a realistic snowfall to descend upon the poor little *Goose Girl* and the unfortunate *King's Son*, who lay dead in the yard of the witch's deserted hut, not a few of the paper flakes still lingered in the snowbox, or were lodged in the plush curtain, so that when the big draperies parted to disclose Mr. Dippel's splendid stage setting for "Aida," they had nothing to do but to fall. There were even a few flakes left for Isadora Duncan, who appeared on the Metropolitan stage in her classic dances on Thursday evening—and Isadora was even more scantily clad than *Amneris* had been. But there was, withal, a praiseworthy performance of Verdi's Egyptian opera on Wednesday evening, same. Korolowicz making her first appearance here as *Aida*, and giving a highly dramatic interpretation of the part. She sang with fervor in a strong, vibrant dramatic soprano that is just suited to such music as Verdi wrote for the Ethiopian heroine of his opera. The *Amneris* was Eleanor de Cisneros, as on the opening night of the local company's

season, when Carolina White sang *Aida*, and her regal presence once more was admired, while she sang with excellent dramatic effect in full, rich contralto tones. Zerola replaced Bassi as *Rhadames*, repeating his past success in the part, and Alfred Costa, as *Amonasro*, did well, considering that on short notice he was called upon to substitute for Dufranne, who had been announced. The conductor was Perosio, instead of Campanini, as before, and the chorus work lagged somewhat in consequence, not being fully up to the standard it has set for itself, some of the men in particular showing a lack of interest, perhaps due to the smallness of the audience, which was, forsooth, painfully unlarge.

This was not the case on Friday evening, however, when Mary Garden again appeared in "Thais," in company with Renaud, as *Athanael*, and Dalmorès, as *Nicias*, for the audience was of good proportions, and it seems that the combination of the majestic Mary and the enticing *Thais* is about the best drawing one the Philadelphia-Chicago organization is able to present. Last Monday evening Miss Garden went down to the Broad Street Theater to see the new dramatic version of "Thais," and, seated in a box, and attired in a gorgeous green gown that wasn't cut very high, with lots and lots of diamonds all over her blonde tresses, attracted quite as much attention as Constance Collier, the *Thais* of the play. Miss Collier made a hit, and Mary, out in front, applauded until people began to think she would split her white kid gloves. She also gave the English actress a big bouquet of red roses, and "went behind" to congratulate her; all of which was very nice of Miss Garden—and entirely sincere, no doubt—but when it came to her next appearance in the operatic "Thais," on Friday evening, Mary G. went right at it to show Miss Collier (who wasn't there, of course), and others, a thing or two, for never before in this city, it is safe to say, has she acted with more spirit or sung with more fervor, though, to be sure, she never is lax in either respect. But it was, on the whole, about the best performance of *Thais* Miss Garden has given here, though vocally the part shows her peculiarities more than any other in which she appears. But, however she may "scoop" and slur and slide with her voice, and fail to attack notes, especially high ones, as they should be attacked, she nevertheless produces some rich, sweet tones, wonderfully colored to express varying emotions, and in this respect, at least, is a remarkable singer. Renaud was again strikingly effective as the monk, *Athanael*, singing superbly, and Dalmorès did well with his rather unimportant part of *Thais's* patron, the worldly *Nicias*.

Saturday afternoon the perennial and ever-popular double bill, "Cavalleria Rusticana" and "Pagliacci," attracted a fair-sized audience that completely surrendered itself to the enthusiasm aroused by a brilliant performance of both the Mascagni and the Leoncavallo operas. In the former, Marguerite Sylva won another success as *Santuzza*, and Mario Guardabassi, who had previously been heard only in "Carmen," was permitted to show his ability in another part. Guardabassi is a fine *Don José*, soldierly in appearance and deportment, and vocally satisfying, and his *Turridu* proves that he has a right to be heard in other rôles. Such handsome, manly and capable tenors are not plentiful enough to permit of Guardabassi being kept in the background. A new *Alfo*, Wilhelm Beck, was received with favor, and Tina di Angelo made a pretty, coquettish and sweet-voiced *Lola*. It was "Pagliacci," however, that aroused the greatest enthusiasm, due largely to the appearance of Carlo Galeffi, from the Boston Opera Company, as *Tonio*. This superb baritone, with the face of a Roman Senator, sang the Prologue so magnificently that the audience was fairly swept off its feet, and a repetition was inevitable. Galeffi's voice is powerful, resonant and thrilling in such music as the part of *Tonio* gives him to sing, and his triumph on Saturday was so complete that it is to be hoped Philadelphia operagoers soon will be permitted to hear him again. There also was much applause for Bassi, who repeated his former success as *Canio*, his impassioned singing of the lament again winning him an ovation, and Crabbe was an admirable *Silvio*. As *Nedda*, Jane Osborn-Hannah, of the New York organization, appearing, for the first time with the local company, made a distinctly favorable impression, her pleasing personality and graceful manner being supplemented by a voice of excellent quality, which is well used, her interpretation of the faithless *Nedda* creating a desire to hear her in a more important part.

At the popular priced performance of "Traviata," Saturday evening, Lydia Lipkowska brilliantly voiced the woes of the self-sacrificing *Violetta*, fading away in sorrow to Verdi's melodious music, much more convincingly than some plump prime donne who have not been able to look as if they were the victims of consumption as well as of conscience. Lipkowska comes from the Boston company, and this was her third or fourth appearance here, only the popular priced audiences having heard her thus far. With the lovely Lydia as the languishing *Violetta*, as *Alfredo*, on Saturday evening, appeared Giuseppe Giorgi, re-

placing McCormack, who was expected to appear, but didn't. Giorgi was engaged to sing in "Ysobel" with Bessie Abbott, and, the presentation of the new Mascagni opera failing to materialize, was taken on by the Metropolitan Company, and Saturday night's appearance here was in the nature of a trial. Lack of rehearsal, or nervousness, prevented the new tenor doing his best, and, while he was acceptable, it was evident that he was not being heard to advantage, and it is only fair that he should be given another chance. To attempt to atone for the disappointment caused by the non-appearance of such a favorite as McCormack was no trivial task. Alfredo Costa made an elderly *Germont* of dignity and sympathy, singing admirably, and Whinnie Egner, who looks like Lina Cavalieri and is almost as great a beauty, as *Flora*, sang her few measures very nicely, as she used to do in several of the Italian operas last season, as duenna to Mme. Tetrassini.

ARTHUR L. TUBBS.

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Maximilian Pilzer, Soloist with the Volpe Orchestra

FREEHOLD, N. J., Feb. 17.—The Volpe Symphony Orchestra of New York made its first out-of-town appearance here to-night. The concert was given as the third in the Freehold concert course under the auspices of the Cecilian and Freehold Choral Societies and brought a large and enthusiastic audience to the Presbyterian Church. The program follows:

I. Weber, Overture, "Oberon"; II. Dvôrák, Symphony, from the "New World"; III. Vieuxtemps, Concerto No. 4, for Violin with Orchestra.

Maximilian Pilzer; IV. Grieg, Suite, "Sigurd Jorsalfar."

Mr. Volpe read the "Oberon" overture with spirit and obtained from his orchestra most astounding rhythmic effects. The "New World" Symphony, which Freehold heard for the first time, made a profound impression and was received with great enthusiasm. Three movements were played, the Scherzo being omitted, and after each movement Mr. Volpe was compelled to bow a number of times, in response to the continued applause. The orchestra was in splendid form and coped with the technical difficulties of the work with ease. The quality of string tone in the Largo, one of the greatest slow movements of modern times, was particularly rich and the English horn blended beautifully with it.

Maximilian Pilzer, the violinist, appeared as soloist in the Grand Concerto of Vieuxtemps and played it in truly masterly fashion. This concerto, which many critics seem to be unwilling to recognize as real music, is one of the finest violin works in the repertoire of a virtuoso. Of Mr. Pilzer's performance it may be said that he played with both a tone and technic that were admirable. His tone was warm and sympathetic and in the Adagio religioso he scored a triumph for his art. His staccato, double-stopping and general pyrotechnics were faultless and his intonation absolutely sure. The audience gave him an ovation at the close and as an encore he played Saint-Saëns' "Le Cygne," which he played with harp accompaniment.

Mr. Volpe conducted the entire program without scores, with the exception of the concerto, and must receive great commendation for his remarkable talents in this direction. It was a notable concert and Mr. Volpe was the recipient of congratulations from all sides at the close.

Charles W. Clark Gives Farewell Concert in Paris Before American Tour

PARIS, Feb. 18.—A recent concert given here by the American baritone, Charles W. Clark, attracted a fashionable audience. It marked the farewell appearance of this favorite singer, who is soon to depart for a tour of America, and constituted an event of important distinction, for Mr. Clark's following is wide and enthusiastic. He has been here now for several years, and it is conceded that no better baritone has been sent here from America. Assisting him in his last concert was Mlle. Ausenac, a Portuguese pianist.

In Vienna a fund is being raised for the benefit of the ninety-year-old sister of the Bohemian composer Smetana, who lives there and is in dire distress.

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York vocal teacher, when a MUSICAL AMERICA representative called on him at his Fifty-sixth street studio last week.

"If English were insisted upon, foreign singers and vocal students as well, attracted by the large salaries, would naturally come to this country for study and the necessity for our singers going abroad would be almost eliminated. One of the reasons that opera is more common abroad is because it is sung in the vernacular, which innovation would have a similar result here. And why should it be harder for Caruso, or Tetrizzini, to learn to sing in English than it was for Melba, Eames, or Farrar, to learn to sing in French, Italian, and German?"

"Regarding the translations of librettos being of literary value I take the following stand: The main thing in grand opera is to tell the story, for the music itself is the prime attraction. For the American or English singer the easiest language to sing in is English, and if it is not the fault lies with the tone production. It is the duty of all Americans and, in a large measure, of vocal teachers to do their best to bring 'Opera in English' to a quick realization, and in my teaching I use English songs and good translations to a very large extent, as it has always seemed to me absurd for a singer to sing songs in Italian or French when he or she is unfamiliar with the language. For example, an American singer could put considerably more expression in the words 'I love you' than in 'Je t'aime,' 't'amo,' or the Teutonic 'Ich liebe Dich.'

"Let us not go to Signor Ricordi, or Bonci, or any other foreigner for advice in the matter, but let us accomplish it ourselves. If there is one thing aggravating to an American musician it is the lofty and superior attitude foreigners take in speaking of American music and musicians, and I think nothing could convince them more quickly concerning our musical importance than by simply demanding 'Opera in English.'

"I do not think, however, that grand opera with mediocre casts will help the cause at all, even though sung in English, any more than the music of Beethoven, Schumann, or Chopin, played by pianists of lesser ability. Opera demands artists, and I believe that if the operatic management would let it be understood that the rendering of the opera in English is essential for any artists who wish to receive their accustomed high salaries, they would suddenly develop a great interest in the study of our language and many of the artists would decide to spend their Summers in this country, instead of taking their American dollars to be spent in Europe. When once this change is brought about Americans will wonder how they have been blind so long."

"What is your opinion about licensing vocal teachers?" Mr. Augustine was asked. "Such an idea I find to be absolutely impracticable at present, as the ostensible reason is to drive the 'fakes' from the profession. I think the sophisticated will agree with me that one hears about voices being ruined by teachers of great reputation, just as frequently as of the misdeeds of the class of teachers whom this legislation is seeking to eliminate."

"I feel certain that the science of voice culture, which I believe I have discovered and am now introducing, will do a great deal in settling many vocal questions now in discussion, and I can say that through my announcement in MUSICAL AMERICA I have secured many pupils who have studied extensively here and abroad, and their unanimous opinion is from the very first lesson. This is what the vocal world is seeking."

"Before we have 'Opera in English' our teachers of voice will have to be kept up to a higher standard than they are at present. When that time comes 'Opera in English' will, apparently unnoticeably, come upon the scene and then American singers, composers and in short American musical art, will be fully appreciated."

A. W. K.



Robert Alvin Augustine

NO GERMAN OPERA ON COVENT GARDEN LIST

Program Confined to Italian and French Works—Brilliant Season Expected During Coronation

LONDON, Feb. 18.—The program has been announced for the coming season of grand opera at Covent Garden. As the season will cover the period of the coronation festivities, it is expected to be particularly brilliant, and already there is a larger list of subscribers, headed by the King and Queen, than ever before. For the state performance on June 26 almost every box and nearly half the stalls will be reserved for the court. It will be hard to get seats for nearly all the performances and prices are expected to soar.

The program is confined strictly to French and Italian opera and not even Wagner of the German composers will be represented. Five Puccini operas will be sung and the only novelties promised are "The Girl of the Golden West" and Massenet's "Thais," which was once censored for this city. The sopranos of the company will include Mmes. Melba, Tetrizzini, Destinn, Edwina and Kousnietzoff and the tenors Riccardo Martin, Charles Dalmorès, John McCormack and others.

The particular feature of the season will be the engagement of the Imperial Russian Ballet, said to be the greatest organization of its kind in the world.

Ban Upon Ticket Speculators in New York

An ordinance has been passed in New York forbidding the sale of theater tickets on the sidewalks of the city after March 15. This applies, of course, to the Metropolitan Opera House as well as all other theaters. It is announced that the speculators are prepared to fight the ordinance in the courts.

STOJOWSKI'S SECOND HISTORICAL RECITAL

Another Large Audience at Mendelssohn Hall to Hear Piano Music of Haydn, Mozart and Beethoven

Masters of the classical sonata occupied the program of the second of Sigismond Stojowski's historical piano recitals in Mendelssohn Hall Saturday afternoon of last week.

Mr. Stojowski's experiment appears to be meeting with the success it deserves and once again the house was crowded. The pianist prefaced his performance with some remarks concerning Haydn, Mozart and Beethoven, and then played the Andante in F of the first named, the A Minor Rondo and the A Major Sonata of the second and the sonatas, op. 111 and op. 57 of the last.

It was in the Beethoven works, of course, that his playing aroused the greatest enthusiasm, not only because his readings of them were forceful and eloquent, but because they are of infinitely greater value than the Haydn and the tenuous and tiresome Mozart compositions. With the latter he did as much as can be done, but his playing only emphasized the fact that Mozart was not in the habit of lavishing valuable ideas upon his sonatas.

Miss Guernsey in Two Musicales

Charlotte Guernsey, the young American soprano who recently returned from a series of operatic successes in Italy, sang in New York on Washington's Birthday at a musicale given by Dr. and Mrs. Malcolm Goodridge. Miss Guernsey presented groups of German and French songs, and Italian arias. Early in March she will sing at a musicale in the home of Percival Lowell, the eminent astronomer, in Boston.

Leo Fall, composer of "The Dollar Princess," has made another hit with his latest operetta, "The Siren," in Vienna.

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PUPILS PERFORM LIKE VETERANS

A Remarkable Demonstration of What Two Cincinnati Music Schools Have Accomplished

CINCINNATI, O., Feb. 20.—With the innumerable recitals and concerts one hears nowadays by distinguished artists, and with the many excellent programs of chamber music and the symphony concerts, one is sometimes inclined to pass lightly over students' recitals, but two recitals were given by students in Cincinnati during the week just ended which will serve to point out clearly the injustice of this attitude. I refer to a recital by the pupils of Theodor Bohlmann at the Cincinnati Conservatory of Music on Monday evening and to the concert of the chorus and orchestra of the Cincinnati College of Music on Tuesday evening. When one considers that some of the greatest musical pedagogues of the day are now living in Cincinnati and that many of the most promising music students in the country come to Cincinnati to complete their musical education, it is in fact not surprising that these students' affairs are almost without exception creditable and worthy performances, and the recitals mentioned above were indeed far above the average in artistic value.

Mr. Bohlmann presented five pupils—John Thomas, Walter Chapman, Elizabeth Martin, Jemmie Vardeman and Winifred Burston—the latter, one of his pupils at the Stern Conservatory who came with him to Cincinnati. Without attempting to criticize the program in detail the recital was decidedly one of the most satisfactory piano recitals given by pupils in Cincinnati the writer has had the pleasure of hearing in many days and one which redounds greatly to the credit of Professor Bohlmann and the institution with which he is associated.

The College of Music concert was the second of the season by the College Chorus under the direction of Prof. Louis Victor Saar and the college orchestra under Prof. Henri Ern, head of the violin department. The soloists were assisted by the orchestra under the baton of Signor Albino Gorno. The program opened with the Haydn Symphony in C Minor, splendidly played, by an orchestra composed of college students and some of the younger alumni of the college who are now mem-

bers of the Cincinnati Symphony Orchestra, and the second number on the program presented the chorus in Brahms's "When Love Has Entangled," with strings and clarinet obbligato and Brahms's "The Bridegroom," accompanied by strings and two horns. The Concerto in G Major, for piano and orchestra, was given in a most gratifying manner by Charles J. Young. Perhaps the greatest surprise of the evening was the singing of Meyerbeer's "Ach Mein Sohn" from "Le Prophète," by Alma Beck, a charming young contralto, who, by her really exceptional voice, her intelligent rendition, and withal her very excellent stage presence and delivery, so captivated the large audience that the applause was prolonged and insistent. She was recalled not less than ten times. Miss Beck is a striking example of what Cincinnati can do for Cincinnatians musically, for she was reared within a short distance of the College and Music Hall and has since childhood enjoyed the advantages these institutions have offered.

Saint-Saëns's Rondo Capriccioso was given by Harry Robinson, who showed careful, conscientious work, and who has a remarkably good tone. The chorus gave Schubert's "God in Nature," with a new orchestration by Prof. Saar, and the final number on the program was given by the orchestra overture to "The Merry Wives of Windsor." F. E. E.

A PIANIST OF PROMISE

Elsa Troetschel Gives Good Account of Herself in Brooklyn Recital

Elsa Troetschel, a talented young pianist, made her first appearance before a Brooklyn audience, at the Academy of Music, on Thursday evening. Her auditors manifested an extreme interest in her work, and found special enjoyment in the sympathetic manner in which she played Joseph's "Wiegenlied" and "Gavotte," by Gluck-Brahms. Miss Troetschel's program was, to say the least, an ambitious one, reflecting in the very choice of some of the numbers a taste extraordinarily mature for an executant so young.

Her offerings included Beethoven's So-

nata, op. 53, and Brahms's "Rhapsodie," op. 79, No. 2. Her Chopin numbers were as follows: Nocturne, D Flat; Etudes, op. 25, Nos. 1, 2 and 3; Valse, G Flat, and Ballade, A Flat. Her performance of this group was warmly received by the audience. The concluding portion of her program consisted of three numbers by Liszt:



Elsa Troetschel, Pianist, Who Gave a Recital in Brooklyn Last Week

"Waldesrauchen," "Gnomesreigen" and "Tarentella." Again there was quite a display of technique, in which department of her art Miss Troetschel seems especially well equipped.

In general, Miss Troetschel impressed as a pianist of promise. L. D. K.

SCHARWENKA AND MIERSCH

Two Artists Combine in Cincinnati College Concert.

CINCINNATI, O., Feb. 20.—Xaver Scharwenka gave a complimentary recital, assisted by Johannes Miersch, violinist, to the students of the College of Music, at the Odeon, at noon Saturday. Mr. Miersch is the violin professor of the Indianapolis Conservatory of Music, and was formerly court violinist of the King of Greece. He played Scharwenka's Sonata in D Minor for violin and piano, an extremely beautiful work, which was given a splendid rendition. Mr. Scharwenka played Chopin's Fantasia, op. 39, and his own "Novelette," which is a charming number, and his brilliant "Spanish Serenade" he gave with fine effect. Mr. Miersch played Bach's "Chaconne," a performance notable for its fine Bach spirit, while with Louis V. Saar he gave the Beethoven "Romanze" in F Major. Miersch's own "Polonaise," a very difficult and charming composition, which he played exceptionally well, presented the technical side of his ability to fine advantage. F. E. E.

New Pianist Discloses but Moderate Abilities at Début

William Sutherland, a pianist, gave a recital before a small audience in Mendelssohn Hall, New York, on Monday afternoon. He played Bach's A Minor Prelude and Fugue, Beethoven's "Moonlight" Sonata, Schumann's "Carnival," a Chopin Scherzo and a group of études, the Grieg G Minor Ballade and pieces by Glinka and Schubert. Mr. Sutherland failed to disclose any qualities of especial note. His technical powers do not appear to be of a character to enable him to cope successfully with such a work as the Schumann number, nor are his lack of clarity in passage work, distortions of rhythm and eccentricities of phrasing altogether conducive to favorable results. His tone is of fairly good quality at times, but he fails to reveal the emotional essence of compositions. He was politely received, and added several encores.

Borchard-Krueger Recital

Adolph Borchard, the French pianist, was heard in an interesting recital in Mendelssohn Hall, New York, on Tuesday afternoon. He was assisted by Adele Krueger, soprano. The affair will be reviewed in detail next week.

BUSONI WITH THE BOSTON ORCHESTRA

Beethoven Concerto and His Own Suite Features of Noteworthy Concerts

BOSTON, Feb. 20.—At the Boston Symphony concerts Ferruccio Busoni played the Beethoven Piano Concerto in C Minor and his own orchestral suite, the incidental music to Gozzi's fairy tale, "Turandot," was played here in part for the first time. The feature of the concert was the most eloquent performance of Strauss's "Don Quixote" that I have ever heard. The performance was of microscopic clearness, every detail was extraordinarily vivid, yet in place. The performances of the soloists were also of very exceptional merit. Mr. Warnke played his 'cello with astonishing mastery, appreciation of the part, beauty of tone and abundance of technic.

As for the tone-poem itself it is still absolutely incredible in its greatness. Strauss has changed the musical map with "Also Sprach Zarathustra" and "Don Quixote," has pushed back the boundaries of expression as only the immortals may. The latter work, as played last Saturday—for Mr. Fiedler is evidently profoundly in sympathy with it—made a very deep impression, so that the conductor was recalled again and again, until at last he persuaded his men, his virtuosi, to rise with him.

Of Mr. Busoni's performance Mr. Philip Hale said in part: "Mr. Busoni did not attempt to modernize the music in any manner. He let it speak its own way, with its archaisms, its old formulas. When the language of Mozart was heard in Beethoven's music, the pianist was Mozartian in interpretation. There are a few passages in the concerto that hint at the greater Beethoven, as in the coda of the first movement and in the still effective and at the same time surprising enharmonic change in the finale. These passages were brought out by Mr. Busoni unostentatiously, but in memorable fashion. The most salient feature of the performance was the brilliance of the last movement." After the performance of the suite the composer was called back to the stage.

THE TONKUNSTLER MUSICALE

Miss de Ahna, Mrs. Behrens and Mr. Britt in Varied Program

The Tonkünstler Society gave a delightful musicale on Monday evening at Assembly Hall, New York. The soloists were Leontine de Ahna, contralto; Mrs. Cecile M. Behrens, pianist, and Horace Britt, violoncello. Miss de Ahna's excellent voice was shown at its best in Brahms's "Mainacht," Hugo Wolf's "Der Freund," "Einkkehr," by Reisenauer, and "Es blinkt der Thau" by Rubinstein. The accompaniments were well played by Mrs. William Mason Bennett. Mrs. Behrens and Mr. Britt played an exceedingly interesting sonata by Camille Chevillard for piano and violoncello, which was well received.

A feature of the program was a quintet for piano, two violins, viola and violoncello by Edgar Stillman-Kelley, the American composer, which proved highly interesting and was greatly enjoyed by the large audience. The participants were Mrs. William Mason Bennett at the piano; Elsa Fischer, violin; Francesca Gilder, violin; Alice Schradieck, viola; and Caroline Neidhardt, violoncello.

Philharmonic's Italian Program

The second "national" program of the Philharmonic, heard in Carnegie Hall on Tuesday evening, was devoted to Italian symphonic music, the composers represented being Sinigaglia, Bossi, Martucci and Busoni. Ernesto Consolo, the pianist, was the soloist, playing the Martucci Concerto. The concert will be reviewed more fully in next week's issue.



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2. Erda.
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Magdalena.
Mary.
Page (in Salomé).
Magdalena (Evangelimann).
Pamela (Fra Diavolo).
Heding (Tell).

Margeline (Figaro).
Dritte Dame.
Georgette.
Gräfin (Wildschütz).
Jacqueline (Arzt in der Willen).
Ascanio (Cellini).
Gertrude (Heiling).
Lucia.
Gräfin (Trompeter).
Gräfin (Heilige Elisabeth).

Margarethe (Weisse Dame).
Cyra (Gypsy Baron).
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Mary B. Daniel, a student of the Peabody Conservatory in Baltimore, is a new member of the choir of the First Presbyterian Church, Augusta, Ga.

Mrs. Rose Lutiger-Gannon, contralto, has returned to Chicago, after a successful concert tour through South Dakota and Iowa as well as some points in Nebraska.

Celeste Heckman, formerly organist of the Fourth Baptist Church in Baltimore, has been appointed to the same position at the Lutheran Church of the Reformation.

Marie McCourt, who holds a teachers' certificate of the Peabody Conservatory of Music, is teaching piano in Soule College, Murfreesboro, Tenn. She also has classes in history, harmony and elements.

Pupils of Claude Hackelton gave a piano recital in Metaphysical Hall, Boston, recently. Among those who appeared were Sadie Alpers, Mamie Bryan, Annie Dobrien, Blanche Barnes and Rose Axelrod.

An organ recital was given at the Brenau College Conservatory, Gainesville, Ga., on February 12 by Thomas Musgrove. The program contained works by Tours, Brahms, Rubinstein, Chopin and Guilman.

Edmund Wiley gave a pupils' recital last week at the Woman's Building in Memphis, Tenn., assisted by the First Baptist Church choir of which Mr. Wiley is director and Nina Black, of Wynne, Ark., pianist.

Josephine McCulloh, soprano, of Philadelphia, was the soloist at the meeting of the Musical Club, which was held at the home of Mr. and Mrs. Samuel Baker, No. 16 West Chase street, Baltimore, last Friday evening.

Edna Gunner Peterson gave two private piano recitals in Chicago last week, one in honor of an aged lady who celebrated her eightieth birthday. Miss Peterson is booked for a big recital in Grand Rapids, Mich., on March 10.

The Gordohn Trio, which consists of Theodor Gordohn, violinist, Lazare Rudie, cellist, and Milan Smolen, pianist, will give concerts at the Hotel Ansonia, New York, on the afternoons of February 20, March 2 and April 17.

Dorothy Lathbridge, pianist, has been in Columbus for a few days resting after a long tour of recitals. Miss Lathbridge has had an exceedingly arduous season and has still a long tour of concerts to play in the South this Spring.

Laura E. Wood, organist, gave a recital at the West Arch St. Presbyterian Church, Philadelphia, on February 18. Works by Mendelssohn, Tchaikowsky, Liszt, Massenet and Elgar made up her program. She was assisted by Edith Wood, violinist.

A testimonial concert was given recently by Jack E. Hillman, baritone, in San Francisco. The assisting artists were Hazel MacKay, soprano; Alice Guthrie, violinist, and Dora MacElroy, pianist. Most of the songs on the program were sung in English.

Mr. and Mrs. Samuel Gaines, of Boston, have decided to locate in Columbus, O. They will soon open a studio there teaching voice production and French and German enunciation. Both have good reputations as singers and in addition Mr. Gaines has much ability in composition.

The Olive Mead Quartet furnished the program for the Chicago Chamber Music Society last Saturday morning in the foyer of Orchestra Hall, Chicago. They played Tanciewicz's Quartet in A Major, op. 13, Mozart's Quartet in D Minor and the larghetto and scherzo of Franck's Quartet in D Major.

Tillie Koenen, the Dutch contralto, will be unable to come to America next June to participate in the biennial national Sängerfest of the Nordamerikanischer Sängerbund at Milwaukee, and the governing board has opened negotiations with Isabella Wakefield, the American alto, to take her place.

The members of the Vendrei Musical Club, of Nashville, Tenn., in their last program, gave a program consisting of selections by Mrs. Claude P. Street and Miss Hollowell, pianists; Mrs. W. E. Sparrow, of Chicago, Mrs. Sam Clark and Jennie Price Jones, vocal soloists, and Mrs. A. B. Anderson, violinist.

The choir of St. Paul's M. E. Church, South, in Baltimore, rendered a special program recently under the able direction of Elsie Rosalind Miller, organist and choir director. Emilv Diver, soprano, was very successful in the "Inflammatus," by Rossini. Miss Diver is a young singer with remarkable vocal talent.

William Boessler, director of the A. Capella Choir of Milwaukee, has selected these soloists for the presentation of Handel's "The Messiah" in German by 265 voices at the Auditorium on April 23: Tenor, George L. Tenney; soprano, Dorothy North; contralto, Marie White Longman; bass, William Beard.

Milwaukee is beset with another Italian band craze as the result of the enterprise of the management of the Schlitz Palm Garden in that city. Francesco Creatore and a band of twenty-four pieces and a soloist, Clara M. Baer, appear every afternoon and evening, and the huge auditorium is filled every minute the band plays.

Carolyne Louise Willard, the Chicago pianist, is back in that city from successful recitals in Mountain Seminary, Birmingham, Ala.; Boston, Mass.; and a private recital in Baltimore, Md., all resulting in re-engagements. In the latter city she met her teacher, Otis Brice, whom she had not seen for thirteen years, since she left Berlin.

Four performances by the wonderful Balalaika Orchestra, under the baton of M. Andreeff, were given at Macauley's Theater, Louisville, last week. Though the audiences were small they were enthusiastic to the point of exceptional demonstration. Marie Stoddard was the soprano soloist and displayed an excellent voice in operatic arias and art songs.

Herman H. Fleer has been elected organist and choir director of the Shadyside Presbyterian Church, Pittsburg, at a salary of \$1,500 a year and will take charge May 1, succeeding William H. Oetting, who has been organist and director for many years. Mr. Freer is at present organist and director of the choir of Trinity Lutheran Church, North Side.

Public lectures on music announced by the New York Board of Education for the current week were as follows: "Russian Folk and Peasant Songs," Edward Bromberg; "Patriotic Songs," Frederick Reddall; "English Ballads," Grace Ewing; "Chopin," Daniel Gregory Mason; "Die Götterdämmerung," Mrs. Mary Hill Brown; "Edvard Grieg, the Norwegian," Margaret Anderton.

The Sinsheimer Quartet gives its third subscription concert on Thursday evening, February 23, at the Ansonia Hotel, New York. Mrs. Bernard Sinsheimer will be the assisting artist in the piano quartet of Schumann. The program also contains Beethoven, op. 18, No. 6, Intermezzo and Humoresque from Ippolitoff - Ivanow's Quartet in B Flat and the Andante and

Scherzo from the Brahms Quartet in B Flat.

Busch's patriotic cantata, "Paul Revere's Ride," formed the principal feature of a concert recently given by the Brockton (Mass.) Philharmonic Orchestra in association with the Brockton Choral Society. The chorus was under its new conductor, George S. Dunham, successor to Emil Molenhauer, and achieved a marked success. The soloists were Irma Sevdal, a fourteen-year-old violinist, and Gwilym Miles, baritone.

President Garfield, of Williams College, announced at a recent dinner of the New York alumni of that institution that Alfred C. Chapin, of Brooklyn, had made a gift to the college of an organ which Mr. Garfield described as one that is as fine and almost as big as the organ to be installed in the Cathedral of St. John the Divine in New York. There is to be a two days' celebration when the organ is installed at Williams.

Conductor Carlo Nicosia and Manager Simmons, of the Aborn English Grand Opera Company, gave a hearing to St. Louis singers recently which, they say, brought one or two very promising voices to light. For the possessor of one of them in particular, Luis Torti, an Italian tenor, they predict a future of large possibilities. An Indianapolis singer who has also just been accepted by the Aborns is Grace Green, a contralto.

The second concert of the Randegger Società per la Musica Italiana was given last week in Mendelssohn Hall, New York. The program included a large number of vocal compositions of the old Italian school, and there were also modern solos and piano pieces played by Mr. Randegger. The singers were Mrs. Kefer, soprano; Mr. de la Mothe, tenor; Miss Donnelly, mezzo-soprano; Miss Fairweather, contralto, and Mr. Tucker, bass.

Nahan Franko, the New York musician, gave a reception and supper at his home, February 19, to a party of friends who included Mr. and Mrs. Victor Herbert, Mr. and Mrs. Gustav Mahler, Franz Kneisel, Baron von Wolzogen, Mr. and Mrs. A. J. Webber, Reuben Goldmark, Rafael Joseffy, Mrs. Randolph Guggenheim, Mr. and Mrs. F. Lewisohn, Mr. and Mrs. William Guard and Signors Campanari and de Segurula from the Metropolitan Opera House.

On Friday, February 10, the three hundredth organ recital at Cornell University was given by Edward Johnston, the program being made up of "request" numbers as follows: Prelude and Fugue, Bach; "Spring Song," Hollins; Berceuse (from "Jocelyn"), Godard; Sonata in the style of Handel, Wolstenholme; "Shadowland" (new), Edward Johnston; Scherzo from E Minor Sonata, Rogers; Toccata, Callaerts; "Spring Song," Mendelssohn; "Rakoczy March," Hungarian.

The Fortnightly Music Club, Florence M. Giese, director, held a meeting at her Baltimore studio, Wednesday afternoon of last week. Beethoven's Ninth Symphony and works of other composers were discussed by Miss Giese. An informal musical program was given by John Osbourne, baritone, and Miss Giese and Miss Fite, pianists. The club is working for the appreciation of music resulting from a study of the forms of composition and also to present, by informal programs, compositions in which the active members take part.

The Boston Bureau of Music, formerly located in Huntington Chambers, will shortly be transferred to spacious quarters in the vicinity of the Boston Opera House. A proposal to organize a stock company for the promotion and extension of this bureau is now being considered. It will be under the direction of Isabella Stone. Members of the bureau conducted by Miss Stone recently completed a very successful private concert tour of the South. A series of chamber music concerts is now being arranged for March and April in Chickering Hall.

To stimulate interest in the Sunday afternoon "pops" under municipal aus-

pices in Milwaukee the Socialist city administration has decided to add the attraction of addresses by city officials and prominent men. At a recent Sunday's concert Mayor Emil Seidel said: "We have tried to give Milwaukee good music as cheaply as we can and we want you all to try to help us by bringing your neighbors, friends and children. Let them all share your delight in the music. Milwaukee will be the better for it. The effect of music on a community cannot be measured in dollars and cents."

The services of Charles Gilbert Spross, the New York composer-pianist, are in great demand, as the following list of February engagements will show: February 1, Orpheus Club, Poughkeepsie; 4, Mozart Society, New York; 5, Pleiades Club, New York; 6, Brooklyn Institute; 12, Paterson; 14, Private studio recital, New York; 15, Mozart Society, New York; 19, Pleiades Club, New York; 20, Summitt, N. J. (afternoon); private musicale, New York (evening); 21, Elizabeth, N. J.; 22, Cecilia Club, Poughkeepsie, N. Y.; 23, Waldorf-Astoria, New York; 24, Mendelssohn Hall, New York; 27, Mendelssohn Hall, New York.

Franz Renard, who won the \$100 cash prize offered by Dr. Louis Frank of Milwaukee for the best composition as a setting for the poem "Weckruf an die Deutschen," translated into English by Dr. Frank, is the pupil of noted masters of Europe. He studied pianoforte under H. von Mickwitz, violin under Kammermusiker Hubl, organ and composition under Alexander Wolf and voice under Kammer Sänger Hauser. In 1891 he achieved his first success at the Wagner festival in Bayreuth. He later studied under G. Angerer and Dr. Franz Hagar in Zurich. In 1904 he became director of the Kidd Key Conservatory at Sherman Tex.

American Singer, Former Contralto, Wins Paris Success as Mezzo-Soprano

PARIS, Feb. 18.—An American comic opera singer, Marcia Van Dresser, who has lately been appearing in concerts here with success, has surprised those who remembered her as a contralto in "Robin Hood" and other operas, by demonstrating that her voice has been so raised in range that she is now a mezzo-soprano. She has studied under de keszke. With Seymour Bulkley, an American tenor, she sang recently at a concert at the American Church.

Max Schillings of Stuttgart, and Giovanni Sgambati, of Rome, have been elected members of the Prussian Academy of Arts in place of the late Carl Reinecke and F. A. Gevaert.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alda, Mme. Frances—New York, Feb. 26, Mendelssohn Hall, Recital; New York, March 3.
Beebe, Carolyn—Topeka, Kan., Feb. 23; Emporia, Feb. 24; Mendelssohn Hall, New York, Feb. 28.
Benedict, Pearl—Albany, March 8; Easton, Pa., March 29.
Bispham, David—Raleigh, N. C., Feb. 27; Norfolk, Va., Feb. 28; Philadelphia, March 3-4.
Busoni, Ferruccio—New York, Feb. 23-25; Carnegie Hall, New York, Boston, Feb. 28; Brooklyn, March 2.
Clément, Edmond—Carnegie Hall, New York, Feb. 28.
Connell, Horatio—Minneapolis, Feb. 26.
Cunningham, Claude—Oberlin, O., Feb. 28.
De Gogorza, Emilio—Carnegie Hall, New York, Feb. 28.
Dethier, Edouard—Mendelssohn Hall, New York, Feb. 28.
Eddy, Clarence—Spokane, Wash., Feb. 24; Walla Walla, Wash., Feb. 27; Moscow, Idaho, March 1; Helena, Mont., March 6; Bozeman, March 7; Fargo, N. D., March 10; St. Paul, March 14.
Elman, Misha—Boston, March 4.
Fox, Felix—New Haven, March 2.
Gotsch, Joseph—New York, March 3.
Hastings, Frederick—Cleveland, Feb. 27; Canada, March 3; New York, March 6; Boston, March 9; Philadelphia, March 14.
Hinkle, Florence—Carnegie Hall, New York, Feb. 28.
Hinshaw, W. W.—Cleveland, Feb. 28.
Hudson-Alexander, Caroline—Cleveland, Feb. 28.
Hutcheson, Ernest—Baltimore, Feb. 24.
Jennings, Pauline—Brooklyn, Feb. 28.
Kerr, U. S.—Chester, Pa., Feb. 24.
Kirkby-Lunn, Mme.—Cambridge, Mass., March 2; Boston, March 3-4.
Kriens, Christiaan—New York, Feb. 24.
Kriens, Eleanor Foster—New York, Feb. 24.
Listemann, Virginia—Newton, Kan., Feb. 24; Winfield, Feb. 26; Emporia, Feb. 28.
Macmillen, Francis—Cleveland, Feb. 26.
McCormack, John—Carnegie Hall, New York, Feb. 26.
McCue, Beatrice—Hackensack, N. J., Feb. 27.
Miller, Christine—Pittsburg, Feb. 24; Brownsville, Pa., March 3.
Miller, Reed—Cleveland, Feb. 28.
Ormond, Lilla—New York, March 4.

Ormsby, Frank—Defiance, O., Feb. 28.
Powell, Maud—Rock Hill, S. C., Feb. 24; Columbia, S. C., Feb. 27; Greenboro, N. C., Feb. 28; Baltimore, March 3; New York, March 7.
Rider-Kelsey, Corinne—Oberlin, O., Feb. 28.
Rogers, Francis—Bryn Mawr, Pa., Feb. 24; Princeton, N. J., Feb. 25; New Haven, Feb. 27; Cambridge, Feb. 28; Boston, March 2; Lowell, March 6; Providence, R. I., March 8; Williams-town, Mass., March 9.
Salmon, Alvah Glover—Brooklyn, Feb. 24.
Samaroff, Olga—Boston, March 3.
Sassoli, Ada—Mendelssohn Hall, New York, Feb. 24.
Spross, Charles Gilbert—Mendelssohn Hall, New York, Feb. 24 and 27.
Stephens, Percy—Chicago, March 2.
Stojowski, Sigismund—Mendelssohn Hall, New York, March 4.
Strong, Edward—Evanston, Ill., Feb. 24.
Tollefson, Carl—Brooklyn, Feb. 28; March 5.
Vander Veer, Nevada—Cleveland, Feb. 28.
Weld, Frederick—Hartford, March 2.
Werrenrath, Reinald—Carnegie Hall, New York, Feb. 28.
Whitehill, Clarence—Mendelssohn Hall, New York, Feb. 27.
Williams, H. Evan—Carnegie Hall, New York, Feb. 28.

Orchestras, Quartets, Choruses, etc.

American String Quartet—Boston, Feb. 26-27; Briarcliffe, N. Y., March 8.
Boston Symphony Orchestra—Brooklyn, Feb. 24; Hartford, Feb. 27; Cambridge, March 2; Boston, March 3-4.
Bostonia Sextet Club—Enid, Okla., Feb. 24; Arkansas City, Feb. 25; Iowa City, Feb. 27; Plattsville, Wis., March 1; Milwaukee, March 2; Lake Geneva, March 3; Elgin, Ill., March 4.
Cincinnati Symphony Orchestra—Cincinnati, Feb. 26; March 3-4.
Flonzeley Quartet—Aurora, N. Y., Feb. 27; Cincinnati, March 1; Chicago, March 2; Milwaukee, March 3.
Hoffmann String Quartet—Boston, March 28.
Kneisel Quartet—Chicago, Feb. 26; Milwaukee, Feb. 27.
Kriens Trio—Utica, N. Y., Feb. 26.
Marum-Sinzig Ensemble—New York, March 4.
McDowell Club—Carnegie Hall, March 3.
Minneapolis Symphony Orchestra—Minneapolis, Feb. 24, 26; March 3-5.
New York Philharmonic Orchestra—New York, Feb. 24, 26; Washington, Feb. 28.
New York Symphony Orchestra—New York, March 3; Brooklyn, March 4; New York, March 5.
Oratorio Society of New York—New York, Feb. 28.
Philadelphia Orchestra—Philadelphia, Feb. 24, 25; March 3-4.
Reynolds Trio, Helen—Waverly, Mass., Feb. 21.
Seattle Symphony Orchestra—Seattle, Feb. 26.
St. Louis Symphony Orchestra—St. Louis, Feb. 26; March 5.
Thomas Orchestra—Chicago, Feb. 24-25, 28; March 3-4.

ELSA MARSHALL'S RECITAL

Cincinnati Singer Shows Results of Study Here and Abroad

CINCINNATI, O., Feb. 20.—An affair of particular importance in Cincinnati recently was the song recital by Elsa Marshall, the talented and brilliant young soprano of Cincinnati, who has just returned after several years of study in Europe. Miss Marshall is an artist whose natural vocal endowments, supplemented by years of earnest preparation and experience, have placed her among the foremost young American singers. She began her studies in this city, under the care of Bush Foley. Later she went to New York and placed herself under the direction of Oscar Saenger and afterwards spent some time with Georg Henschel, both in Boston and London. Then she went to Paris, under Mme. Giulia Valda, and concluded her work with Barron-Herthald, spending a season in Germany.

Her recital on Tuesday evening was a splendid success and she undoubtedly has a brilliant future. F. E. E.

Florence Hunt and Annie Louise David in Newark Concert

NEWARK, N. J., Feb. 18.—Florence Mulford Hunt, contralto, and Annie Louise David, harpist, furnished the program at the Elliott Street School artists' concert on Friday. Among Mrs. Hunt's numbers were "My Heart at Thy Sweet Voice," from "Samson and Delila," Saint-Saëns; Bohm's "Calm as the Night," and Harriet Ware's "Boat Song." Mrs. David played Oberthur's "Song Without Words" and Thomas's "Winter" with the usual pleasing effect. C. H.

Janet Spencer in Baltimore Recital

BALTIMORE, Feb. 20.—Janet Spencer, contralto, gave an excellent recital at the Peabody Conservatory Friday afternoon. Her program included old classic selections by Bach, Gluck and Handel, songs by Brahms, Hadley and Moussorgsky and concluding with works by Engel, Ware, Mallison and Heyman. Elizabeth Ruggles was the accompanist. W. J. R.

HORATIO CONNELL IN INDIANAPOLIS RECITAL

Presents a Well Balanced Program with Fine Artistic Effect and Arouses Warm Enthusiasm

INDIANAPOLIS, Feb. 18.—An unusual event in the history of the Contemporary Club, perhaps the strongest organization in this city, was the deviation from the usual address or lecture on guest night and the offering of a song recital by Horatio Connell, baritone, of New York. Most enthusiastically was this artist received, for the program was remarkably balanced in regard to both literary and musical texts.

The program opened with the recitative "And God Said Let the Waters," followed by the air "Rolling in Foaming Billows," by Haydn (1732-1809). The *b* and *c* numbers of this group were "In questa tomba," Beethoven, and Schubert's "Wohin." The second group was old English, Irish and Scotch ballads, namely, "The Foggy Dew" and "My Thousand Times Beloved" (old Irish), arranged by C. Milligan Fox; "The Jolly Comber" (old English), arranged by Lucy Broadwood, and "Tom the Rhymer" (old Scotch ballad), by Carl Loewe. These were followed by an arrangement of "Lochinvar" (from Scott's "Marmion," by G. W. Chadwick, which is most dramatic and in which the performance left nothing to be desired. Two encores were added to this group, "Time to Rise," a setting of Stevenson's verse, and the ever-pleasing "Drink to Me Only with Thine Eyes." Two songs of Brahms's, "Die Mainacht" and "Roslein dreie," and two of Schumann's, "Wenn ich in deine Augen seh" and "Ich grolle nicht," constituted the third group, and to this was added an encore, "Ein Schwan," by Grieg. The latter will be remembered by many as the gem of the program, for the singer gave it faultlessly.

The final group consisted of "Blow, Blow Thou Winter Wind," by Roger Quilter; "The Lute Player," by Allitsen, "Of Troubles, Know I None," by Harry Farjeon, and, as a final encore, "Reideinsamkeit," by Brahms. Mrs. S. L. Kiser was the accompanist for the evening.

Wednesday afternoon, at the regular meeting of the Matinée Musicale at the Propyleum, "Idealized Dance Forms" and "The Cantata" proved an interesting combination for study. Mrs. Louise Griewe George opened the program with Moszkowski's Valse in E, op. 34, No. 1. Ruth Stacey, violinist, gave the Mazurka by Zarzkycki and this was followed by two piano numbers, "Walzer" by Dvóřák and

the "Vase Chromatique" by Leschetizky. The cantata, "The Garden of Flowers," by Denza, was given at the close of the program. The feature of the entire afternoon was the brilliant playing of the Liszt "Tarentella" by Amelia Kroeckel, pianist. Very seldom is an encore requested by this audience, but Miss Kroeckel had to acknowledge the enthusiastic applause by playing a Barcarolle by Leschetizky.

On Wednesday night, at the German House auditorium, the second concert in the season's series given by the Schell-schmidt-Carman Trio attracted the lovers of chamber music. The Trio in E Flat, Major, op. 1, No. 1, by Beethoven, and Schumann's Trio in D Minor, op. 63, as well as a sonata by Strauss for 'cello and piano, op. 6, constituted the program. The trio is composed of Bertha Schellschmidt, violinist, Adelaide Carman, pianist, and Adolph Schellschmidt, 'cellist. The ensemble of these artists is perfecting itself always, and in this program was most satisfactory. Mr. Schellschmidt's playing of the Sonata was indeed gratifying.

Last Wednesday, at the students' recital given at the Indianapolis Conservatory of Music, two promising pupils of Johannes Miersch, violinist, were heard to fine advantage. They were Alfred Troemel, who played the Mendelssohn concerto, and Wheatley Glasscock, the blind violinist, who gave the Hungarian Rhapsodie by M. Hauser. On February 23 Herr Miersch will be heard in Shelbyville, Ind., the occasion being the meeting of the State Music Teachers' Association, and during the same week will be heard on the faculty concert program to be given at the Propyleum. In March and April this popular artist will be heard in recitals in Vincennes, Evansville and Washington. M. L. T.

Enthusiasm for "Carmen" in Baltimore

BALTIMORE, Feb. 20.—The Philadelphia-Chicago Grand Opera Company gave a fine presentation of "Carmen" at the Lyric Thursday evening before a very enthusiastic audience. Marguerita Sylva appeared as Carmen and received a triumphant reception. Other principals who shared the honors of the production were Charles Dalmorès as Don José, Alice Zeppilli as Micaela, and Hector Dufranne as Escamillo. The chorus was well trained and the ballet was excellent, with Luigi Albertieri, ballet master. The orchestra was ably conducted by Marcel Charlier. W. J. R.

Jean Nougues, the composer of "Quo Vadis?" is writing a one-act opera entitled "L'Eclaircie."

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